ALL ABOUT HISTORY™

Freak show origins
Cruel tales from a global craze

5 MOST DARING WWII MISSIONS
Lost documents reveal bold operations

HENRY'S 7TH QUEEN?
Did the Tudor king have one last love affair?

MACEDONIA'S MADMAN
ALEXANDER
Did a twisted lust for power and bloodshed drive his world conquest?

Rise of the sumo
From street brawlers to celebrated national icons

FUTURE
ISSUE 088

Birth of the jazz scene
How social change inspired a brand new form of music

PLUS... **THE POLISH UNDERGROUND,** EVOLUTION OF THE SUIT, **CAMBRIDGE SOVIET SPY RING,** ATHENS VERSUS THE PERSIAN EMPIRE

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USMC017

DURING WW2 THE ***United States Marine Corps*** **conducted 15 major landings all across the Pacific on the road to defeating Imperial Japan.**

USMC035

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Hell in the Pacific

The battles that followed these amphibious assaults were among the most intense and brutal combat operations experienced by any of the U.S. armed forces anywhere, anytime in their history.

The bloody cost of victory was also high... Almost *20,000* Marines were killed or missing and nearly *70,000* wounded in action between 1941 and 1945.

In the war in the Pacific no quarter was asked and seldom was any given... *by either side.*

USMC040

Guadalcanal... Tarawa... Okinawa... Iwo Jima are just a few of the many battle honours the U.S.M.C. can claim on their epic campaign journey across the Pacific... ***and King & Country is with them all the way!***

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ΑΛΕΞΑΝΔΡΟΣ
Ο ΜΕΓΑΣ

This statue of Alexander is a popular tourist attraction in Thessaloniki, Greece. The city is actually named after his half-sister Thessalonike of Macedon and was founded in 315 BCE

© Alamy

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Welcome

It doesn't necessarily take much digging into historical figures to find a side to them that by modern sensibilities or standards we would find abhorrent and objectionable. When we consider someone like Alexander the Great there is no shortage of examples we can pick from to illustrate that point.

His legacy is clouded by the way in which his life and actions have been recorded by successive civilisations. This is further complicated by the fact that Alexander personally fed into the creation of his own persona. He cultivated his own celebrity in fascinating ways, but was this merely to aggrandise himself or did it also serve the purpose of disguising his less palatable actions and traits? This issue we wanted to dig a little into this question and unmask the real Alexander.

To do this job we turned to ancient Greek expert Professor Paul Cartledge, who has written extensively on Macedonia, Sparta, Thrace and more over the last 30 years or more. He brings a fascinating perspective to the Alexander story I'm sure you'll enjoy.

This issue we also welcome Polish military expert Evan McGilvray to talk about the Polish Underground as well as returning favourites Melanie Clegg (on Henry's seventh wife) and Hareth Al Bustani (the history of sumo). I hope you enjoy the issue.

Jonathan Gordon
Editor

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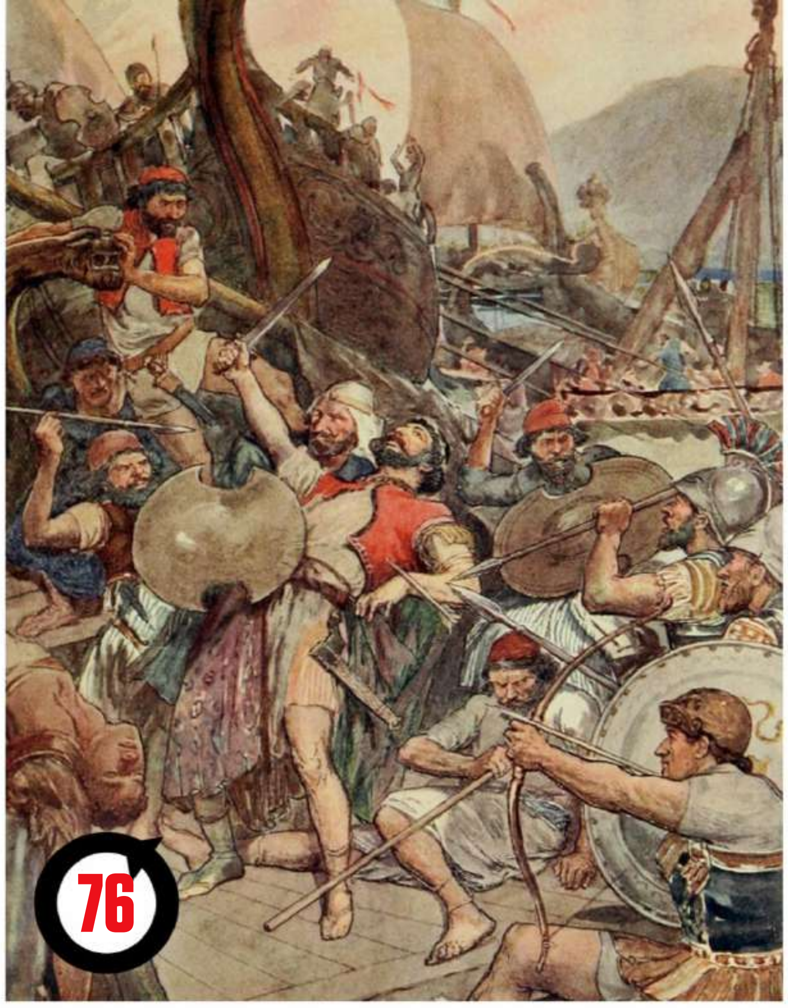

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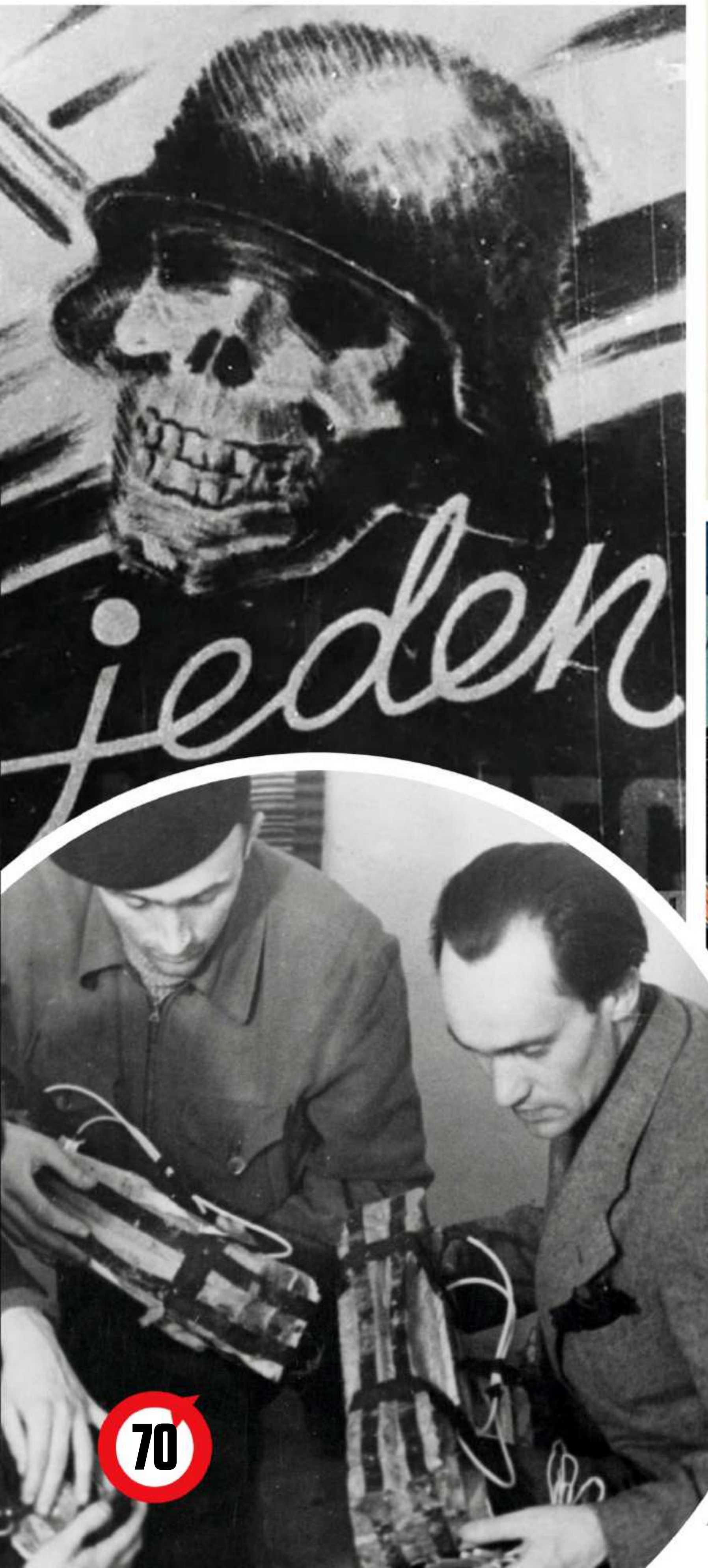
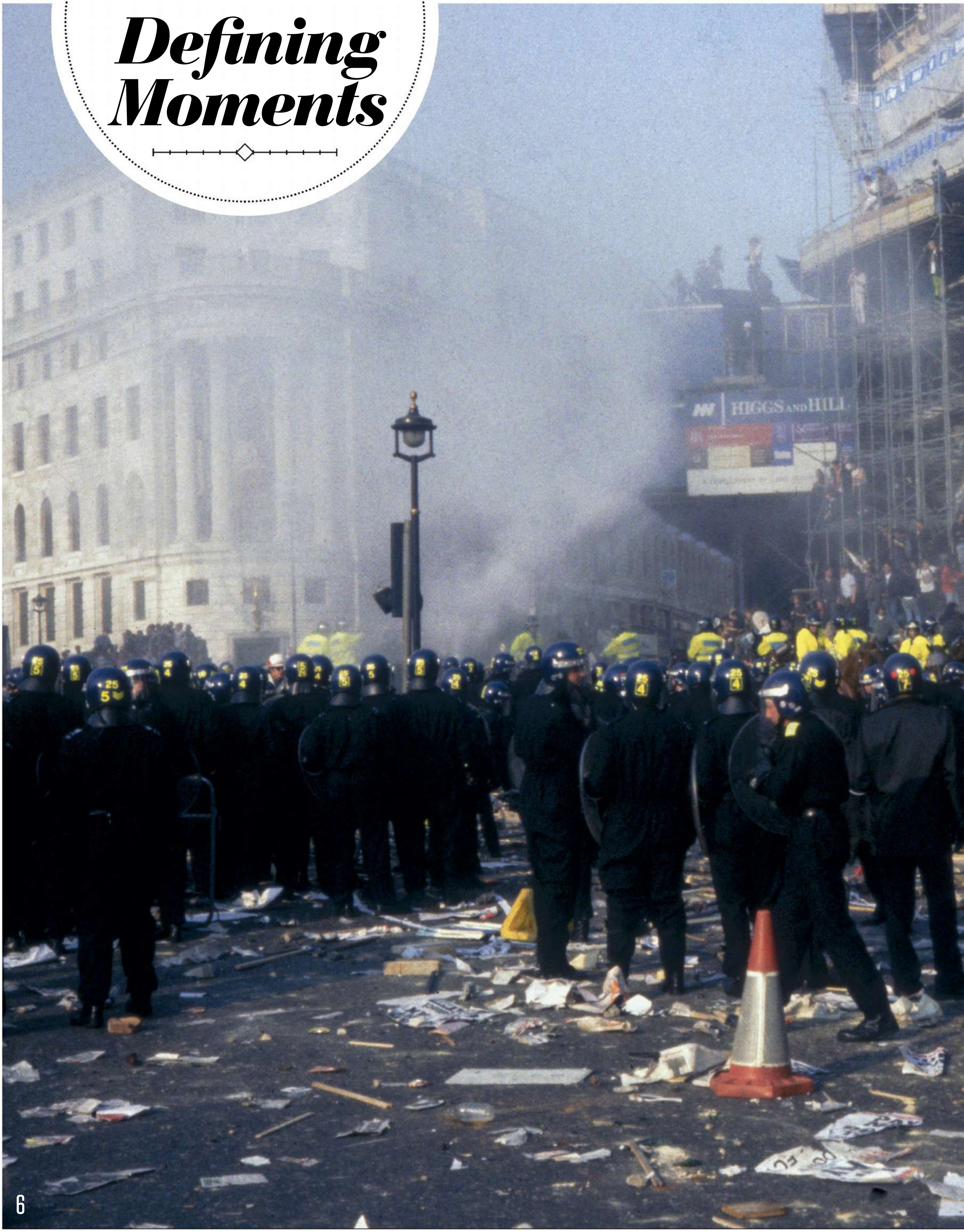


Defining Moments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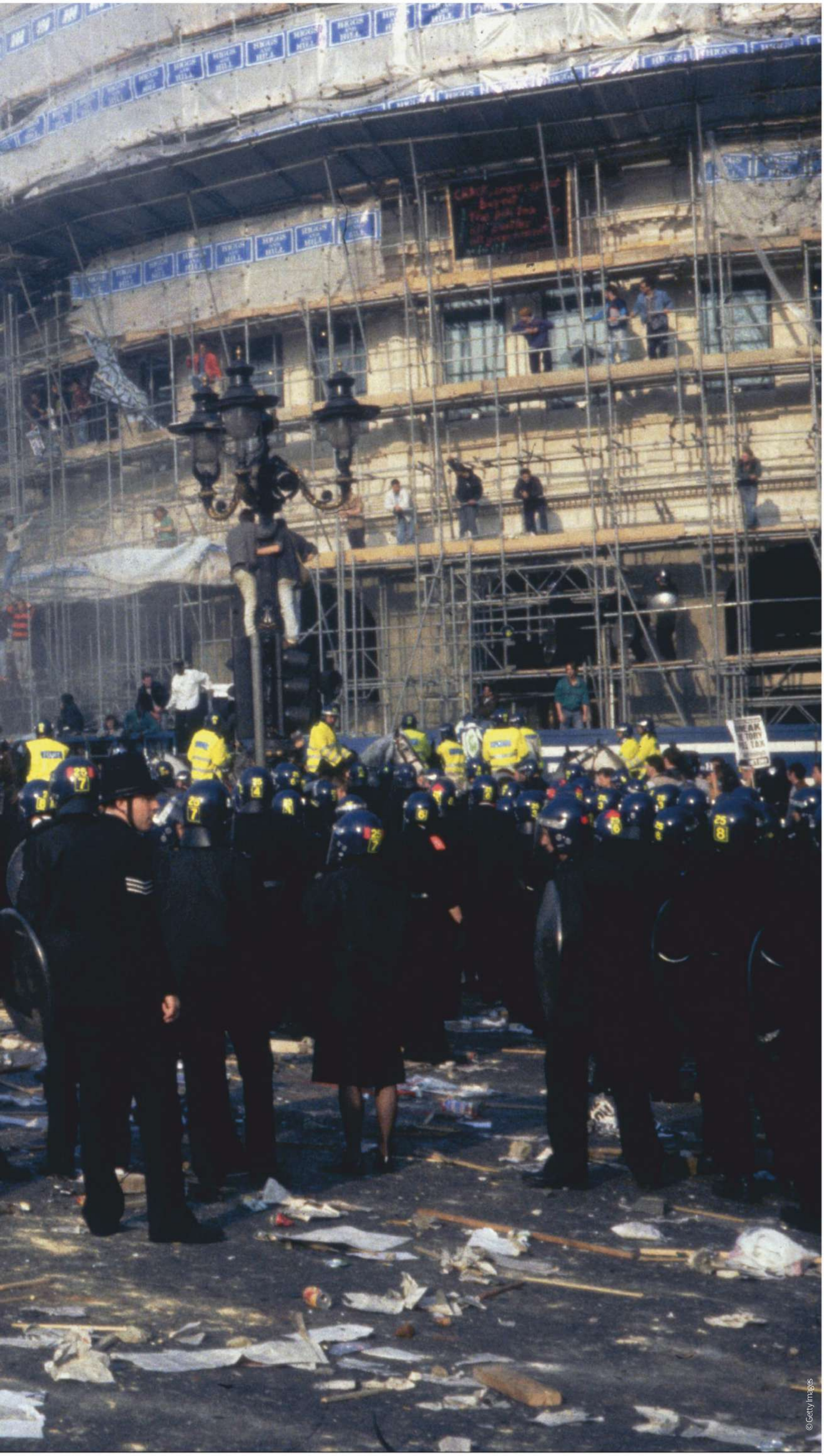

©Getty Images

31 March 1990

THE SECOND BATTLE OF TRAFALGAR

Protestors marched on Trafalgar Square in London in opposition to the introduction of the Poll Tax, a levy that was seen by many as shifting the primary burden of tax from the rich to the poor. Slowly, large scale rioting began, with numerous scuffles breaking out between the police and protesters, and the trouble continued until 3am. In 1992 the Council Tax would replace the Poll Tax.

© Getty Images

13 March 1920

KAPP PUTSCH

One of a number of coups that attempted to overthrow Germany's Weimar government, the Kapp Putsch was launched in Berlin in retaliation to the dissolution of the Freikorps (military volunteer units). It takes its name from right-wing journalist and civil servant, Wolfgang Kapp, who helped plan the putsch. While the government in Berlin fled, a General Strike and the resistance of civil servants to the Putsch leadership ultimately meant it failed.

© Getty Images

27 February 1975

PETER LORENZ KIDNAPPING

Candidate for mayor of West Berlin Peter Lorenz was kidnapped by the June 2 Movement on 27 February 1975 (three days before the election). The June 2 Movement was an anarchist group who demanded the release from prison of several of their members. Lorenz was released after their demands had been met on 4 March. This photograph shows the initial police investigation into the kidnapping.

“The piano ain’t got no wrong notes”

Thelonious Monk, March 1976

© Alamy

ALL ABOUT

JAZZ

We explore the storied history of one of the most inventive art forms ever created

16 *Inside Swing Street*

18 *Anatomy of a flapper*

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Written by Callum McKelvie, Jonathan Gordon

History of Jazz

Introducing the Hot Five 1925

Twenty-four-year-old jazz trumpet player Louis Armstrong forms the Hot Five, recording 24 records over a 12-month period. During this time Armstrong develops his own personal jazz style. He will later become one of the genre's key jazz trumpeters.

Image source: wiki/Library of Congress

Did you know?

Armstrong toured Africa, Asia and Europe with the backing of the US State Department

THE COTTON CLUB 1927

The relatively unknown Duke Ellington is offered a spot at popular nightclub the Cotton Club in New York. With weekly radio broadcasts, Ellington receives widespread recognition.

RISE OF BEBOP 1939

Charlie Parker begins experimenting with a new form of jazz that allows more melodic freedom, leading to a new form of jazz not designed for dancing.

BLACK
BROWN
and
BEIGE
DUKE ELLINGTON
RCA VICTOR

THE DUKE AT CARNEGIE HALL 1943

Duke Ellington performs the first of his annual concerts at Carnegie Hall. This includes the premiere of *Black, Brown And Beige*, a long-form composition exploring African-American History.

Image source: wiki/africlassical.blogspot.com

1911

1936

1940

4x Image source: wiki/Library of Congress

TWENTY YEARS OF JAZZ 1936

Originally a publicity stunt, this Benny Goodman concert features names such as Henry James and Gene Krupa, and includes an impromptu jam session.

BIG HITS 1937

Two of the most popular jazz songs are released in the same year, Duke Ellington's *Caravan* and Benny Goodman's *Sing Sing Sing*.

OKeh
3809
CARAVAN
BARNEY BIGARD & his JAZZOPATERS

Image source: wiki/ellingtonweb.ca

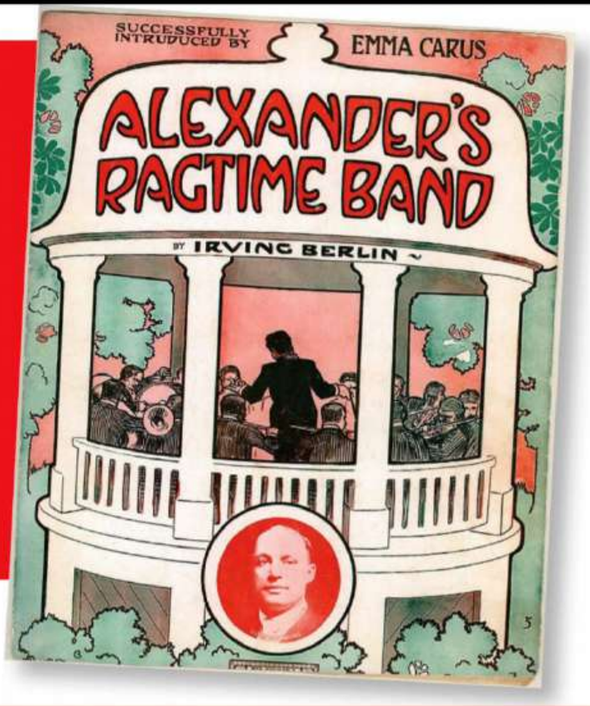
SWEET LORRAINE 1940

Nat King Cole records the first of many hits. He will eventually step away from jazz to more traditional pop, though he never abandons his routes.

Alexander's Ragtime Band 1911

Irving Berlin publishes *Alexander's Ragtime Band*. The piece is a huge hit in the US and UK, but is scorned by some ragtime purists. The following year, the show *Hullo, Ragtime!* premieres. Ragtime becomes a powerful musical force, a key genre in the development of jazz.

Image source: wiki/Duke University


SUCCESSFULLY INTRODUCED BY
EMMA CARUS
ALEXANDER'S RAGTIME BAND
BY IRVING BERLIN

Strange fruit 1938

Singer Billie Holiday first performs and records controversial song *Strange Fruit*, which features lyrics concerning lynchings. This leads certain radio stations to boycott the song, but over time the recording sells over two million copies, becoming Holiday's biggest hit and an important protest piece.

Image source: wiki/Commodore Records

COMMODORE
CLASSICS IN SWING
526-A
STRANGE FRUIT
(WP-24403B)
(Lewis Allan)
BILLIE HOLIDAY and her Orchestra
Piano Interlude by Sonny White
Not Licensed for Radio Broadcast — Electrically Recorded
Published by Commodore Music Shop, 136 East 42nd Street, New York City

Did you know?

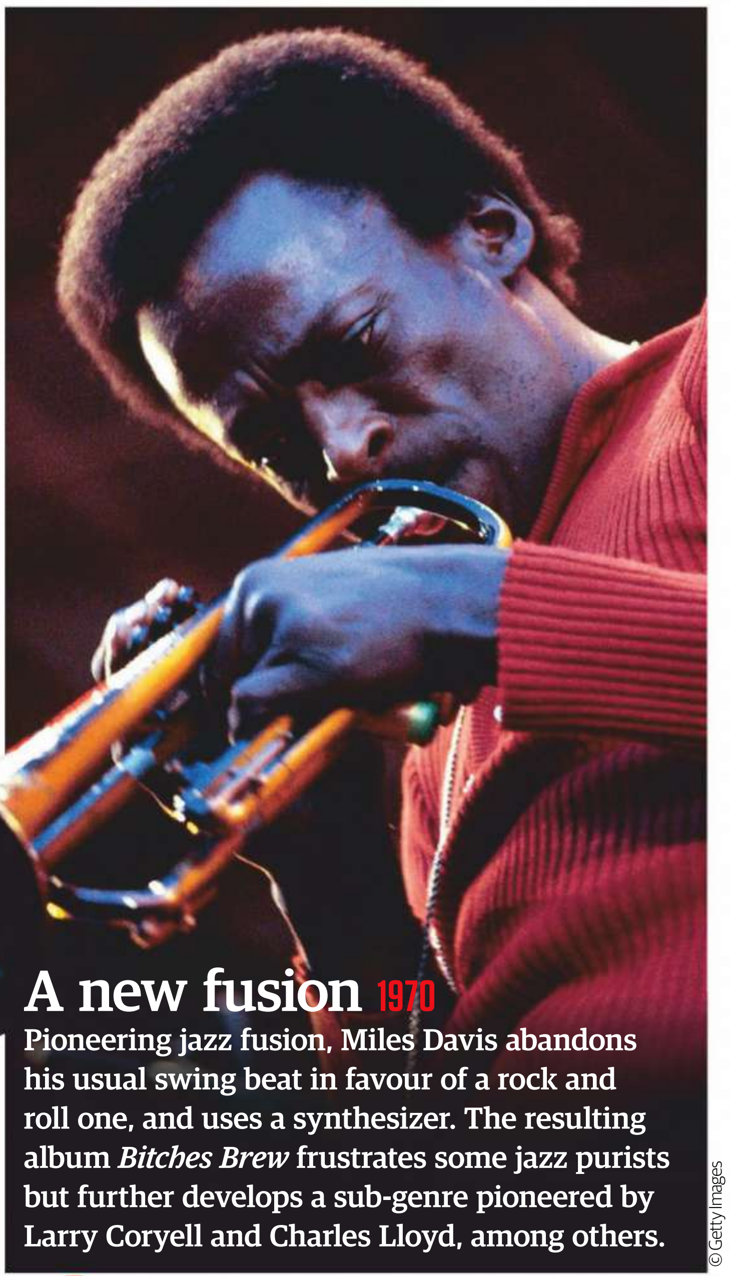
The Monterey Jazz Festival operates as a non-profit, donating proceeds to music education

© Getty Images

Jazz festival

1956

Monterey Jazz Festival is founded after Jimmy Lyons envisions an alternative to the east coast festivals. The first festival boasts such names as Louis Armstrong, Billie Holiday, John Lewis and Dizzy Gillespie. It's the longest-running jazz festival in the world.



© Getty Images

A new fusion 1970

Pioneering jazz fusion, Miles Davis abandons his usual swing beat in favour of a rock and roll one, and uses a synthesizer. The resulting album *Bitches Brew* frustrates some jazz purists but further develops a sub-genre pioneered by Larry Coryell and Charles Lloyd, among others.

BIRTH OF COOL 1951

Following in the footsteps of Miles Davis, Chet Baker and Gerry Mulligan tone down the intensity and volume, resulting in a much slower form of jazz.

3x © Getty Images

MAINSTREAM RECOGNITION 1964

Time magazine features Thelonious Monk on its cover, gaining more popularity for the avant-garde style of jazz that Monk has pioneered.

WOMEN IN JAZZ 1995

Inspired by the life of Mary Lou Williams, Dr Billy Taylor founds the Women In Jazz Festival. The festival is held yearly in Washington D.C.

1951 1961 1970 1991

Image source: wiki/Associated Booking Corporation

DOWNBEAT AWARDS 1954

Delaware-born trumpeter Clifford Brown wins the prestigious *DownBeat* magazine award for Best New Trumpet. He is tragically killed two years later in a car accident.

VILLAGE VANGUARD LIVE 1961

Bill Evans is recorded at the Village Vanguard, leading to one of the most celebrated live albums of all time.

Image source: wiki/Seppo Heinonen/ Lehtikuva

NEW SENSATION 1991

Joshua Redman defers entrance to Yale and wins the Thelonious Monk Institute Of Jazz International Saxophone Competition. He later becomes a global sensation.

Image source: wiki/ Jay Holcomb

Miller's in the mood 1939

Regarded by many as his signature tune and a wartime classic, *In the Mood* is released to great success, topping the US chart for 13 weeks straight. In 1944, on a trip to the UK, Miller's plane disappears over the English Channel.

Image source: wiki/U.S Federal Government

Image source: wiki/Library of Congress

Did you know?

Davis' trumpet used to record *Kind Of Blue* is at the University of North Carolina at Greensboro

Kind of Blue

1959

Miles Davis releases *Kind Of Blue* – still the best-selling jazz album of all time. In 2008, the album receives a four-times platinum certification, and in 2009 a 409-0 vote is passed by the House of Representatives to name it a national treasure.

INSIDE HISTORY

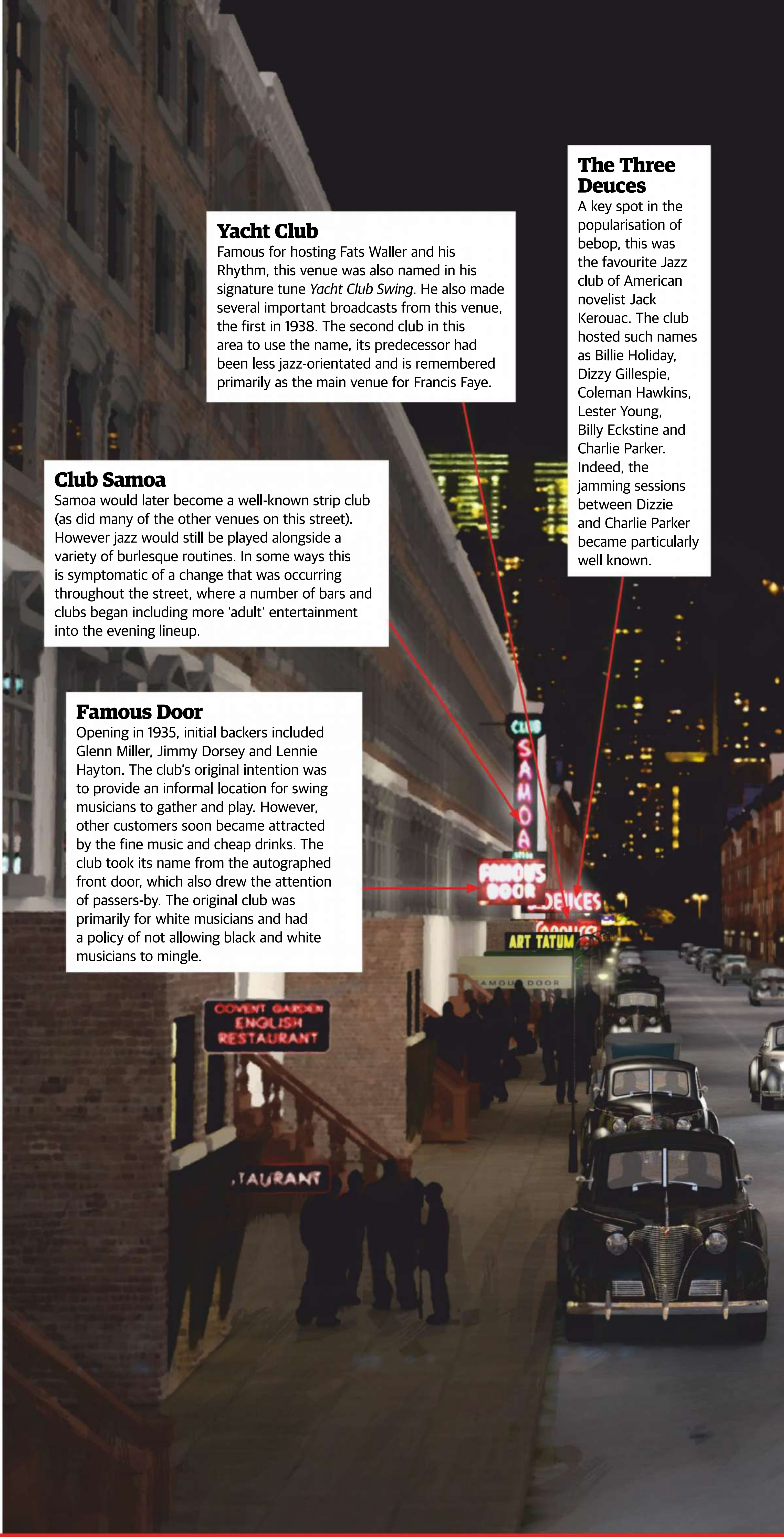
SWING STREET

NEW YORK, 1929-1955

'Swing Street' was the popular name for 52nd Street in New York, a collection of vibrant and colourful clubs that hosted some of jazz's all-time greats. The eclectic nature of the venues meant the street played host to the rich upper classes, celebrities, off-duty servicemen as well as a number of less affluent, working class clientele. There was something for everyone. In fact, visitors to the street not only witnessed the breaking down of barriers between jazz styles but within racial discrimination as well, with many of the first integrated bands playing here. The street was so vast, with so many important venues, that we struggled to include them all here. One of the more famous clubs that didn't make the cut was Birdland, which housed a recording studio where numerous albums were made.

Swing Street's heyday really began in the years directly following Prohibition, although it had its origins during this period. At this point, however, jazz had another centre. 133rd Street was an area full of speakeasies and jazz bands, before the Harlem race riot of 1935 caused many clubs to close and their attendees to head towards 52nd Street. It had already begun to attract a number of jazz musicians as venues encouraged jam sessions and were therefore becoming popular meeting places for artists to mingle and support each other. Many young jazz musicians were attracted to the street because it gave them the opportunity to play alongside and learn from some of the greats.

As time went on, the street earned a new nickname 'Skin Street' due to clubs changing their focus away from jazz, initially to burlesque and finally towards more 'adult-based' entertainment. Eventually, in a period of redevelopment, many of the old brownstone buildings that housed the clubs were torn down to make way for sleek modern skyscrapers and office buildings. However due to the number of recordings made we can, in some small way, still appreciate the appeal and atmosphere of the long-gone Swing Street.



The Three Deuces

A key spot in the popularisation of bebop, this was the favourite Jazz club of American novelist Jack Kerouac. The club hosted such names as Billie Holiday, Dizzy Gillespie, Coleman Hawkins, Lester Young, Billy Eckstine and Charlie Parker. Indeed, the jamming sessions between Dizzie and Charlie Parker became particularly well known.

Yacht Club

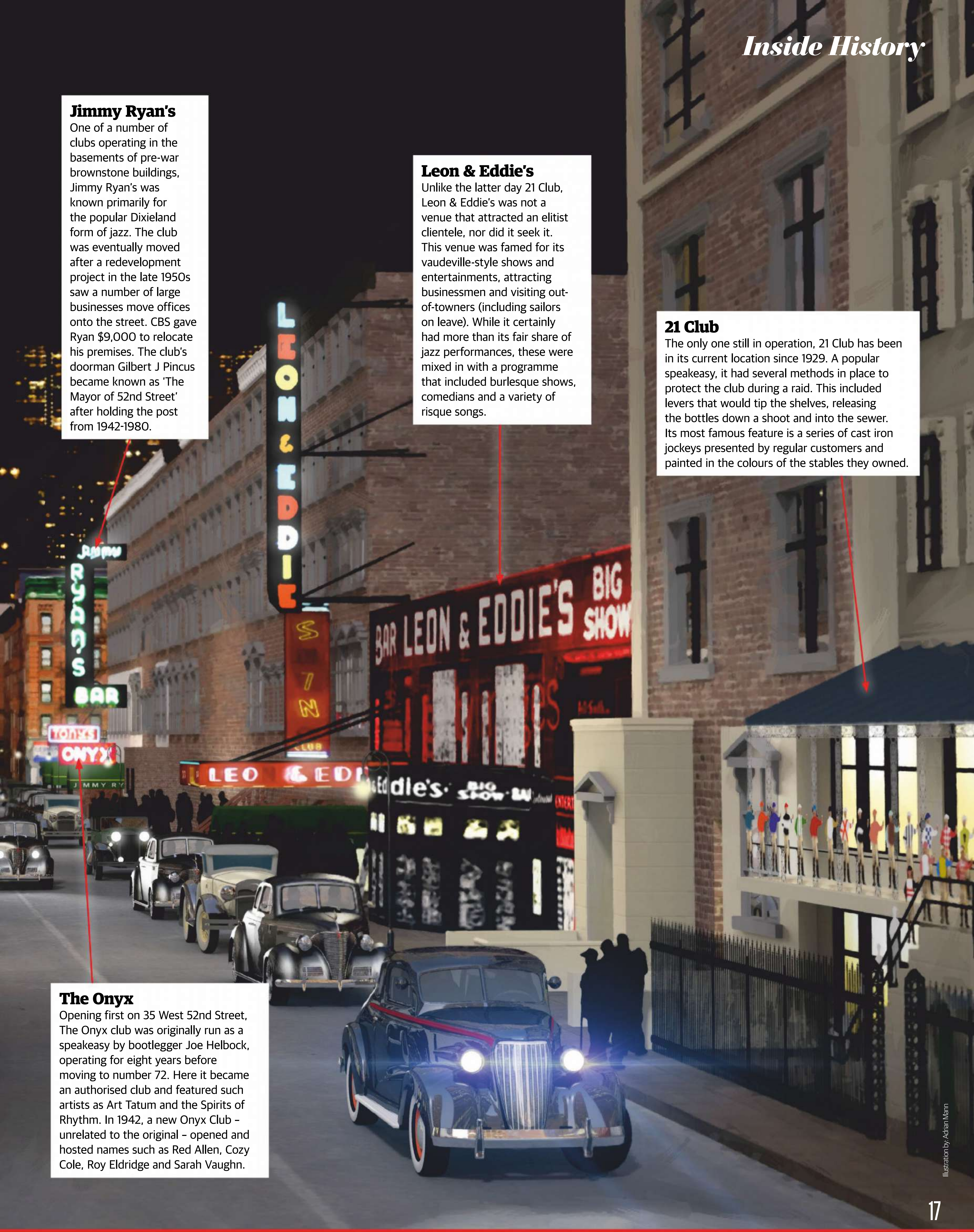
Famous for hosting Fats Waller and his Rhythm, this venue was also named in his signature tune *Yacht Club Swing*. He also made several important broadcasts from this venue, the first in 1938. The second club in this area to use the name, its predecessor had been less jazz-orientated and is remembered primarily as the main venue for Francis Faye.

Club Samoa

Samoa would later become a well-known strip club (as did many of the other venues on this street). However jazz would still be played alongside a variety of burlesque routines. In some ways this is symptomatic of a change that was occurring throughout the street, where a number of bars and clubs began including more 'adult' entertainment into the evening lineup.

Famous Door

Opening in 1935, initial backers included Glenn Miller, Jimmy Dorsey and Lennie Hayton. The club's original intention was to provide an informal location for swing musicians to gather and play. However, other customers soon became attracted by the fine music and cheap drinks. The club took its name from the autographed front door, which also drew the attention of passers-by. The original club was primarily for white musicians and had a policy of not allowing black and white musicians to mingle.



Jimmy Ryan's

One of a number of clubs operating in the basements of pre-war brownstone buildings, Jimmy Ryan's was known primarily for the popular Dixieland form of jazz. The club was eventually moved after a redevelopment project in the late 1950s saw a number of large businesses move offices onto the street. CBS gave Ryan $9,000 to relocate his premises. The club's doorman Gilbert J Pincus became known as 'The Mayor of 52nd Street' after holding the post from 1942-1980.

Leon & Eddie's

Unlike the latter day 21 Club, Leon & Eddie's was not a venue that attracted an elitist clientele, nor did it seek it. This venue was famed for its vaudeville-style shows and entertainments, attracting businessmen and visiting out-of-towners (including sailors on leave). While it certainly had more than its fair share of jazz performances, these were mixed in with a programme that included burlesque shows, comedians and a variety of risque songs.

21 Club

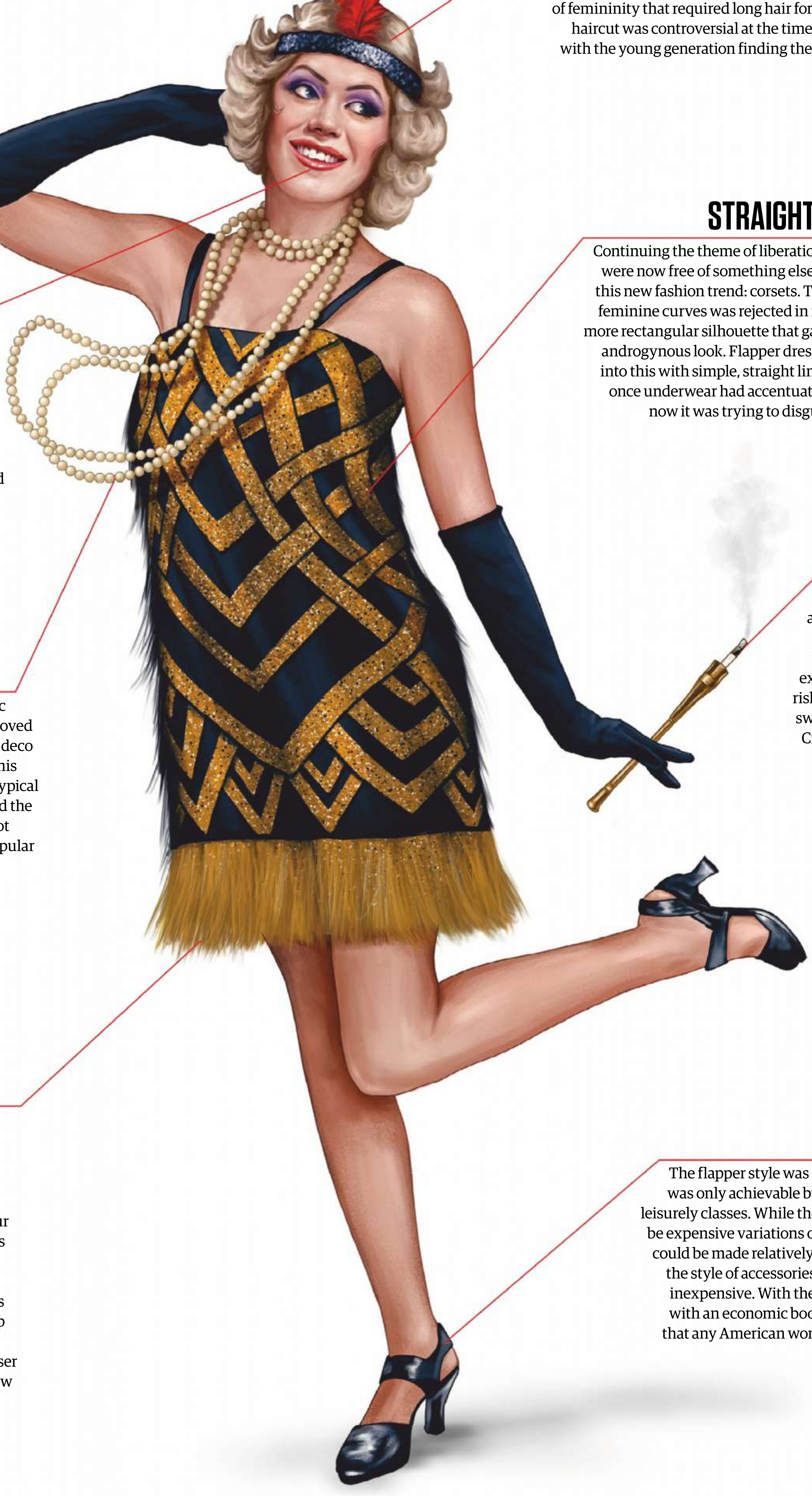
The only one still in operation, 21 Club has been in its current location since 1929. A popular speakeasy, it had several methods in place to protect the club during a raid. This included levers that would tip the shelves, releasing the bottles down a shoot and into the sewer. Its most famous feature is a series of cast iron jockeys presented by regular customers and painted in the colours of the stables they owned.

The Onyx

Opening first on 35 West 52nd Street, The Onyx club was originally run as a speakeasy by bootlegger Joe Helbock, operating for eight years before moving to number 72. Here it became an authorised club and featured such artists as Art Tatum and the Spirits of Rhythm. In 1942, a new Onyx Club – unrelated to the original – opened and hosted names such as Red Allen, Cozy Cole, Roy Eldridge and Sarah Vaughn.

Illustration by: Adrian Mann

THE *Anatomy of*
A FLAPPER
UNITED STATES, 1920S



MAKEUP

Advances in cosmetics combined with a desire for bold looks lead to flappers wearing a lot more makeup, and more colourful makeup, than had previously been the case. With compact mirrors and metal containers for lipstick, being able to reapply makeup on the move was also easier. This made more elaborate looks popular because they could be easily fixed or reapplied throughout the day.

JEWELLERY

Inspired by more minimalist artistic trends, the jewellery of the 1920s moved towards designs that were more art deco and simplistic. A great example of this are the iconic long bead necklaces typical of the classic flapper look. These had the added benefit of moving around a lot when the flapper was dancing, a popular feature of their clothing too.

SHORT SKIRTS

Throughout the 1920s the hemline of the typical flapper dress began to rise, reaching to just below the knee by the later half of the decade. Showing off your legs was another scandalous act of rebellion on the part of flappers, rejecting the repressive views of women's bodies that had prevailed up to that point. Shorter skirts combined well with the looser fit of the flapper style to allow for greater movement too.

BOBBED HAIRCUT

Having recently won the right to vote in the United States, women in the 1920s were looking for ways to mark their independence and political liberty. A good example of this was the rejection of long-standing ideas of femininity that required long hair for women. The bob haircut was controversial at the time but a massive hit with the young generation finding their voice and style.

STRAIGHT LINES

Continuing the theme of liberation, women were now free of something else thanks to this new fashion trend: corsets. The ideal of feminine curves was rejected in favour of a more rectangular silhouette that gave a more androgynous look. Flapper dresses played into this with simple, straight lines. Where once underwear had accentuated curves, now it was trying to disguise them.

SMOKING

Part of the sexual liberation of women in this era included adopting behaviours that were deemed masculine, or at the very least 'unladylike', such as excessive drinking (all the more risky in the midst of Prohibition), swearing and smoking in public. Cigarette holders kept ash away from your dress and smoke a little further away from your eyes or hat. It had the added benefit of also drawing more attention to the act.

ECONOMY

The flapper style was not something that was only achievable by rich elites and the leisurely classes. While there could definitely be expensive variations on the style, dresses could be made relatively easily at home and the style of accessories was also relatively inexpensive. With the decade kicking off with an economic boom, this was a trend that any American woman could emulate.

Illustration by: Kevin McGivern

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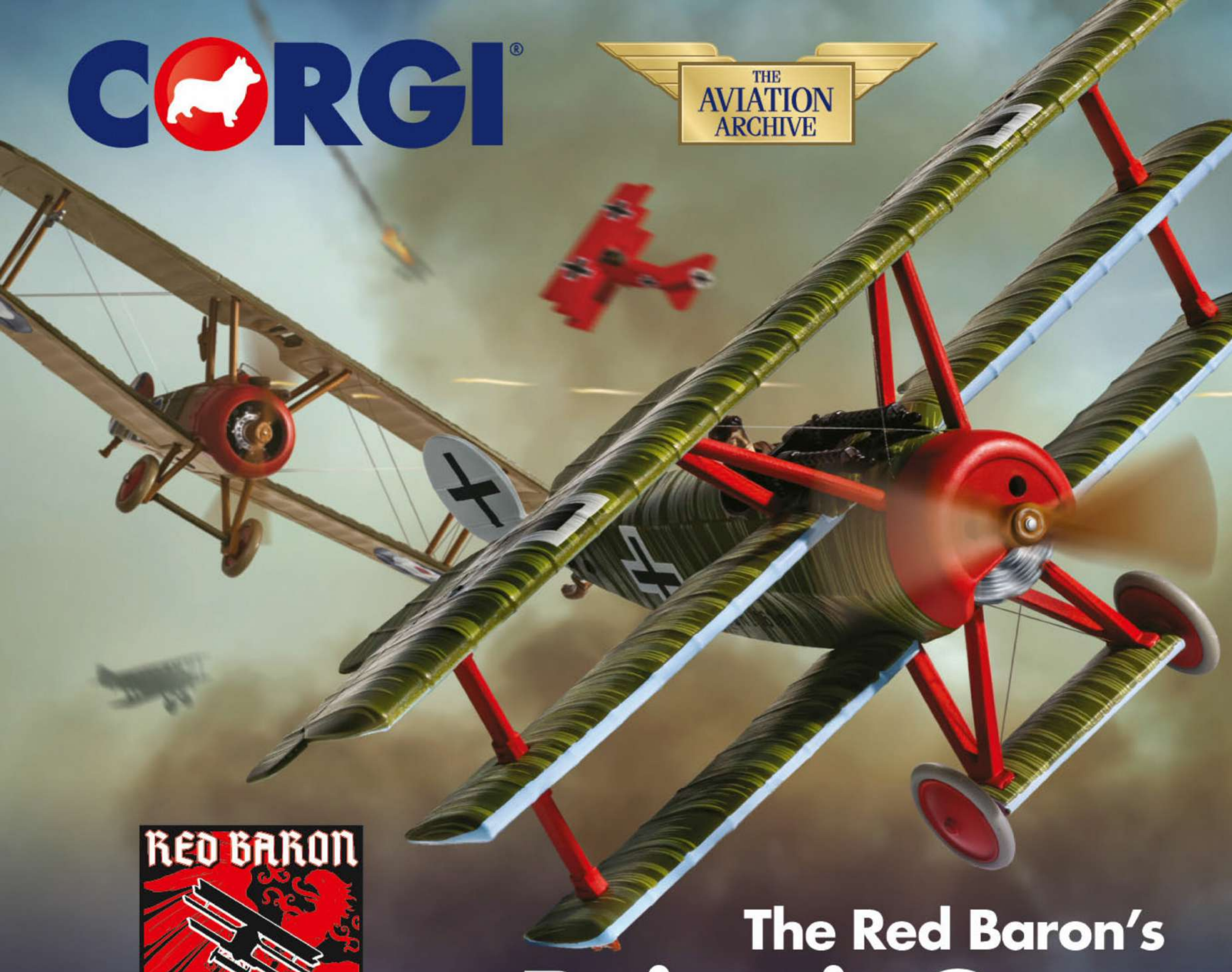
THE AVIATION ARCHIVE



RED BARON

MANFRED VON RICHTHOFEN 1892-1918

The Red Baron's Reign is Over

AS HE PREPARED FOR HIS FIRST COMBAT PATROL, NOVICE FIGHTER PILOT WOLFRAM von Richthofen was keen to impress his famous cousin, the famed *'Red Baron'* and the flight leader for the mission. Although suffering from fatigue and combat stress, Manfred von Richthofen was the consummate professional and the safety of his fellow airmen was of paramount importance to him. As the Fokker Dr.I fighters of Jasta 11 climbed away from Cappy aerodrome on 21st April 1918, Wolfram had been given strict instructions to stay out of trouble should the formation encounter the enemy, staying on the periphery of the action and experiencing what the melee of a dogfight looked like. As his comrades later engaged in combat with the Sopwith Camels of RAF No.209 Squadron, Wolfram did as instructed, but found himself under attack by one of the Camels, which had also been loitering on the edge of the fighting, an aircraft which was flown by the similarly inexperienced Wilfred 'Wop' May. Taking immediate evasive action, the Camel sped past his Triplane, with the incident attracting the attention of his famous cousin – Manfred von Richthofen pursued the Camel which seemed destined to become his 81st victim. Wolfram von Richthofen would survive the encounter to become a fighter ace in his own right, however, this meeting of two novice pilots over the trenches of the Western Front would ultimately claim the life of the world's most famous airman.

RED BARON
SPECIAL EDITION
THE AVIATION ARCHIVE
SOPWITH CAMEL F.1
FOKKER Dr.I TRIPLANE
CORGI

AA38110 Sopwith Camel F.1. D3326, Lt. Wilfred Reid 'Wop' May, RAF No.209 Squadron, Bertangles, France, 21st April 1918, Death of the Red Baron

Scale 1:48 I Lengh 178mm

AA38310 Fokker Dr.I Triplane 161/17, Wolfram Freiherr von Richthofen, Jasta 11, JG.1, Cappy aerodrome, France, 21st April 1918, Death of the Red Baron

Scale 1:48 I Lengh 151mm

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Hall of Fame

LEGENDS OF JAZZ

Ten men and women who helped push the boundaries of the new art form and popularise it for the world to enjoy

© Getty Images

ROLL MORTON

20 OCTOBER 1890 – 10 JULY 1941

If you're digging through the history of jazz looking for individuals who helped to shape the burgeoning genre in its earliest years, then the name Jelly Roll Morton will come up again and again. Born Ferdinand Joseph La Menthe, Morton learned to play piano at age ten and was playing in the red light district of New Orleans not long after, where he picked up his nickname. Blending ragtime with dancier tempos in the 1910s, he was among the first to shape what would become jazz in years to come.

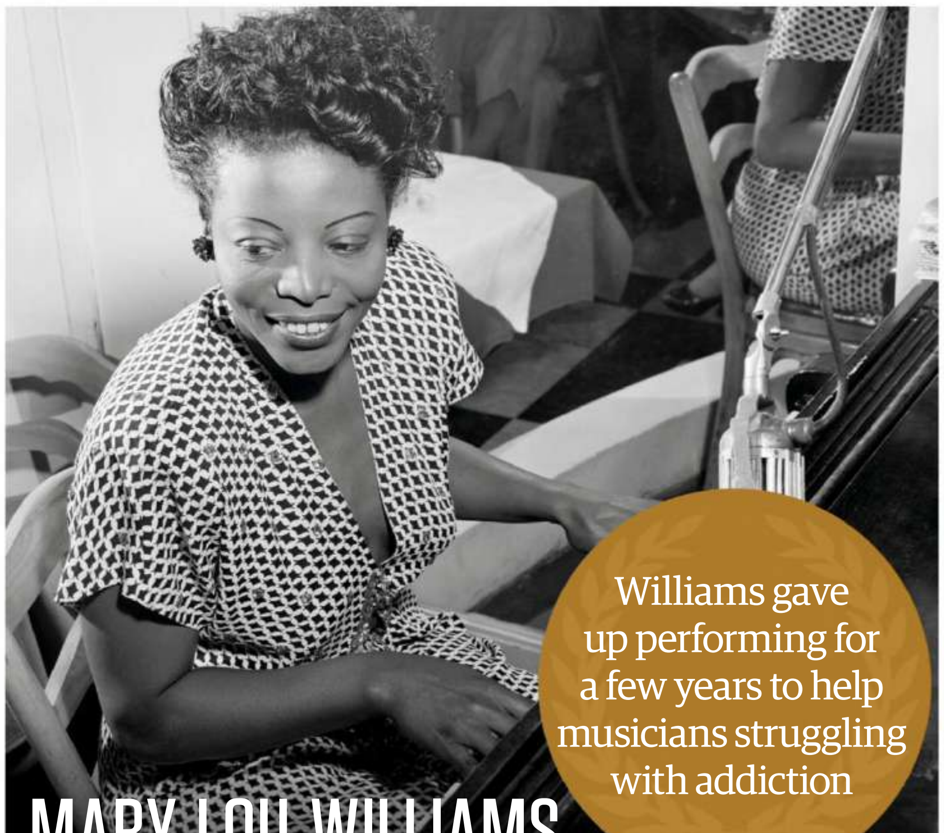


Image source: wiki/Library of Congress

Williams gave up performing for a few years to help musicians struggling with addiction

MARY LOU WILLIAMS

8 MAY 1910 – 28 MAY 1981

Born Mary Elfrieda Scruggs, Williams learned early the power music could have on people. Growing up in Atlanta, Georgia, in the 1910s, she managed to placate white neighbours who had been harassing her family by playing piano in their homes. It was only after she broke her arm and her neighbours came to ask why she wasn't visiting anymore that her mother realised what she'd been doing. By 15 she was a full-time musician and in her 30s she was mentoring future jazz pioneers like Charlie Parker, Dizzy Gillespie and Thelonious Monk.

Image source: wiki/Library of Congress

LOUIS ARMSTRONG

4 AUGUST 1901 – 6 JULY 1971

Growing up in poverty, Armstrong had to work from a young age, and even spent some time in a juvenile facility after firing a gun on New Year's Eve aged 11. Thankfully, his musical talents were encouraged there and he began playing on river boats and bars in his native Louisiana after his release. Out on the circuit he developed his unique vocal talents as well as his skills with the cornet and trumpet. Through his virtuoso stylings he helped to bring more attention to the solo performance of jazz over a band setup. He recorded dozens of records and appeared in many films, often as himself.

© Getty Images

MILES DAVIS

26 MAY 1926 – 28 SEPTEMBER 1991

In a career that spanned five decades, Miles Davis reinvented and innovated over and over, refusing to become a static musician. In his later life he even refused to play his greatest hits from his earliest years, including anything from *Kind Of Blue*, one of the best-selling jazz records of all time. With each reinvention he brought through another group of talented young musicians to help propel his vision, picking out future stars like John Coltrane to be a part of his touring band. Davis was known to be a difficult creative partner, but his influence and drive were undeniable.

ELLA FITZGERALD 25 APRIL 1917 – 15 JULY 1996

Like so many others in this list, Fitzgerald endured a tough upbringing, especially after the death of her mother in her adolescence. However, winning an amateur competition at the Apollo Theater aged 17 set her on the path to stardom. The incredible control she had over her voice, described as 'horn-like', made her a perfect fit for the jazz scene. She attracted a number of famous admirers, including Marilyn Monroe, who lobbied to get her a gig at the Mocambo nightclub in Hollywood.

Image source: wiki/Library of Congress

2x © Getty Images

DUKE ELLINGTON

29 APRIL 1899 – 24 MAY 1974

Having made his name playing at the Cotton Club in Harlem, New York, in the late 1920s, Duke Ellington and his band were among the first world-famous jazz musicians. He was invited to the White House in 1931 under Herbert Hoover and toured Europe from 1933. Having written more than 1,000 compositions, he boasts the largest personal recording library of any artist on this list. His charisma and the unique quality of his band (many of whom played with him for decades) meant that even as the popularity of jazz waxed and waned, he remained a popular cultural figure.

Image source: wiki/Library of Congress

Frank Sinatra named Billie Holiday as the greatest single influence on his music.

BILLIE HOLIDAY 7 APRIL 1915 – 17 JULY 1959

One of the greatest vocalists of all time, her life was one of tremendous highs and heartbreaking lows. She used her vocal talents, stage presence and improvisational style to become one of the jazz world's biggest stars in the 1930s and 1940s. But she also had to deal with an abusive husband (who was also her manager), drug addiction and being hounded by the Federal Bureau of Narcotics, who were determined to bring her down. She died from heart failure while in their custody in hospital.

Nina Simone was inducted into the Rock and Roll Hall of Fame in 2018

JOHN COLTRANE

23 SEPTEMBER 1926 – 17 JULY 1967

Described as the yin to Miles Davis' yang when they played together in the 1950s, Coltrane's driving saxophone playing was in contrast to the quieter, withdrawn trumpet playing of Davis. Yet offstage these dynamics were reversed, with Coltrane practising and studying in his room after gigs while Davis partied. Coltrane's message of hope and humility was likely fuelled by his religious upbringing. "I want to be the force which is truly for good," he wrote to his fans shortly before his death, aged 40.

© Getty Images

THELONIOUS MONK

10 OCTOBER 1917 – 17 FEBRUARY 1982

The forceful off-kilter piano playing of Thelonius Monk made him a maverick even in the jazz world. His music is some of the most covered and recorded in the genre - in fact, Monk trails only Duke Ellington in this regard. Monk was known for his eccentric stage presence, possibly played up for the crowd but perhaps also fuelled by mental illness and poor medical advice. His music was, however, heavily thought out and practiced, despite its anarchic feel.

Image source: wiki/Library of Congress

NINA SIMONE 21 FEBRUARY 1933 - 21 APRIL 2003

Rising to fame around the same time that Billie Holiday passed away, Simone was equally diverse in her musical styles but would become even more forthright and dogged in her approach. As an outspoken civil rights activist in the 1960s, she delivered seething indictments of Jim Crow laws and the legacy of slavery with songs like *Four Women* and *Mississippi Goddam*. She said the music industry turned its back on her as a result of her activism and she left the US, settling in France, where she died from cancer.

Q&A With…

CATHERINE TACKLEY

PROFESSOR CATHERINE TACKLEY EXPLORES HOW JAZZ WAS IMPORTED TO BRITAIN AND BECAME AN IMPORTANT PART OF CULTURE

Nat Gonella began by imitating Louis Armstrong, before developing his own style

Image source: wiki/Nationaal Archief NL

Professor Catherine Tackley is head of the department of music at Liverpool University and has spent her career studying jazz and British jazz in particular. She's previously been head of the Centre For Jazz Studies UK and has had a long career with the Open University. She has published a number of books, including *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert*, *Black British Jazz: Routes, Ownership And Performance* and *The Evolution Of Jazz In Britain: 1880-1935.*

The Original Dixieland Jazz Band, who were one of two influential bands who played on British shores in 1919

Image source: wiki/Infrogmation

Q. HOW DID JAZZ INITIALLY DEVELOP IN BRITAIN?

A. Jazz didn't come into a vacuum, it was part of a long interest in music from across the Atlantic, extending back into the 19th century with black musical theatre and African-American choirs. Through ragtime we began to get close to jazz, then by the 20th century musical theatre shows began introducing new American trends, not just musical but everything to do with the latest fashions. That was initially how jazz began to appear. Now, everyone has a strong idea of what jazz is or isn't but at the time it was much more of a concept or an aesthetic than it was a musical style; it was almost a kind of slang word for something up to date and the latest fashion.

Q. HOW DID JAZZ GO ON TO EVOLVE IN BRITAIN?

A. In terms of it evolving, there was a steady stream of visitors from America. Notably in 1919, the Original Dixieland Jazz Band (an all-white group from New Orleans) and the Southern Syncopated Orchestra (a larger group of African-American musicians) introduced jazz to this country in different ways. 'British jazz' was really how it began to be absorbed within British popular culture. In particular, there was the variety show, a mainstay of British popular culture (imagine *Britain's Got Talent* but a 100 years ago) but then also dance music. You have to remember this was a time when the BBC was finding its feet and its response to jazz and how they broadcast that over the country set the scene for how this was adopted. Jazz found a home with dance bands, ensembles that could play like orchestras but could really sound like jazz bands, prototype big bands. They began to absorb that influence and bring that onto stage and into the dance halls.

Q. WHO WERE SOME KEY FIGURES IN BRITISH JAZZ?

A. Spike Hughes is a key figure. He's problematic as some of his memoirs reflect an outdated attitude to women. However, he was very influential in terms of jazz. He was a critic, bass player and organiser, and along with Jack Hilton was one of the people responsible for securing Duke Ellington's first visit here in the 1930s. He reviewed in *Melody Maker,* which emerged in the 1920s as a trade periodical, and he set the tone for how you were supposed to respond to some of these records. Another figure that was quite important was Nat Gonella. He started off by imitating Louis Armstrong, before Armstrong had visited here, purely based on his records, and was progressive in taking on that style of improvising. Finally, there was Fred Elizalde, who created an Anglo-American band at the Savoy that was progressive in giving longer opportunities for musicians to develop improvisation.

Image source: wiki/BlackLives

George William Lattimore, the manager of the Southern Syncopated Orchestra that toured the UK in 1919

Q. CAN YOU TELL US ABOUT THE CONNECTIONS BETWEEN RACE, IDENTITY AND JAZZ IN BRITAIN?

A. In Britain specifically, there were increasing restrictions against foreigners coming to play and that hit African-Americans and Germans as we moved towards World War II. At the same time there's a growing awareness among jazz fans that African-Americans were key to the development of jazz, and in particular jazz being used as an expression of oppression and politics. The black British musicians filled a gap created by the restrictions that were placed on African-Americans coming here to play jazz. There was a really important group that coalesced around a trumpeter called Lesley Thompson from Kingston, Jamaica, and a dancer called Ken 'Snakehips' Johnson, from British Guiana. They joined up and presented an all-black big band in Britain during World War II that was very notable, particularly for introducing swing. They were playing American music but often in ways that represented being black in a wider British cultural scenario.

Q. WHAT WERE SOME OF THE RESPONSES IN BRITAIN TO JAZZ MUSIC?

A. The 1920s are often characterised as being all about parties but the more you look into it, the more you find a dark undercurrent. Jazz wasn't just about 'let's be escapist and dance', it was a way of engaging with this undercurrent as well. It presented rhythms and sounds different to anything that had been heard before, certainly in dance music, and it had great appeal to an emerging youth culture. For the same reasons it represented a threat to a lot of people in Britain at this time. It was a period when a lot of rules, traditions and etiquettes were being questioned and jazz was part of that. It meant you could dance with more abandon, with who you wanted, and it represented a lot of aspects of society that people were opposed to.

Q. WHAT WERE SOME SIGNIFICANT MOMENTS IN THE DEVELOPMENT OF BRITISH JAZZ?

A. The arrival of Ellington and Armstrong in the 1930s cemented an emerging understanding of what jazz is all about. To be able to see Ellington's orchestra and see Armstrong and how he was on stage and how he would play different solos every night. Ellington went down pretty well with audiences because he presented an act not dissimilar to what people had come to expect. It was also very well presented and choreographed, they all had impeccable matching suits, whereas Armstrong was a bit more chalk and cheese. If you see videos of Armstrong, even from later, he's full on and people did walk out of those performances and did object to them. There was some extreme criticism based on race that was born out of ignorance and prejudice, and that brought that rather less desirable dimension to the fore.

Places to Explore

JAZZ MUSEUMS OF THE WORLD

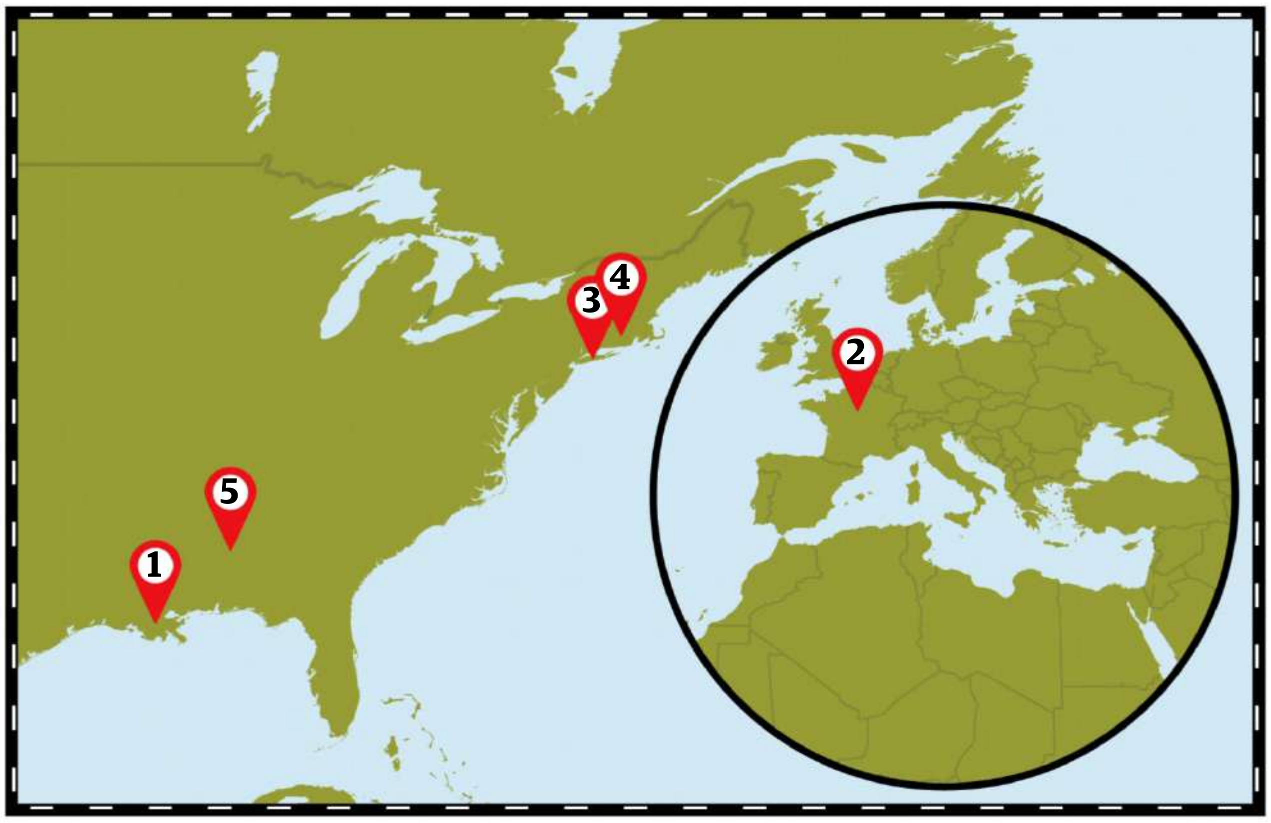
There are numerous collections around the globe devoted to jazz

1 NEW ORLEANS JAZZ MUSEUM

NEW ORLEANS

The museum houses the largest and most comprehensive collection of jazz-related objects in the world, consisting of instruments, pictorial sheet music, photographs, records, tapes and manuscripts. Specific items of interest include a 1917 disc of the first jazz recording ever made and Louis Armstrong's first cornet. The museum also has around 10,000 recordings of jazz in virtually every format and a variety of conditions. Of particular interest is the museum's performing arts centre, which organises more than 365 events a year. This includes live musical and theatrical performances, lectures and curatorial presentations. The museum was initially proposed in the 1950s by a group of collectors from the New Orleans Jazz Club before opening in 1961. In 1977 the entire collection was donated to the people of Louisiana and was moved to the Old US Mint, where it resides to this day. Located in the centre of New Orleans, the city is full of clubs and bars where you can hear traditional and contemporary jazz after your visit to the museum.

Tuesday to Sunday 10am-4.30pm, $8 entry fee. nolajazzmuseum.org



© Getty Images

The Old US Mint building, where the New Orleans Jazz Museum is housed

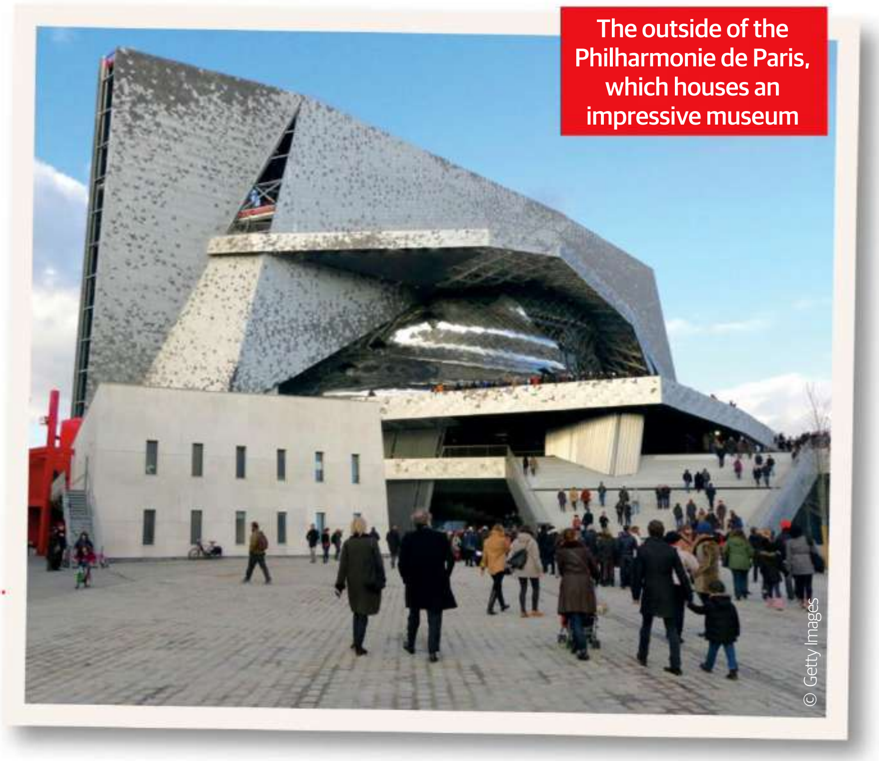
© Alamy

2 PHILHARMONIE DE PARIS AND THE JAZZ MUSEUM, RUE DU PORTEAU

PARIS

Opened in 2015, the Philharmonie de Paris is a complex of concert halls and performance centres designed to promote Paris' musical heritage, with the main buildings located in the Parc de la Villette. Although not devoted strictly to jazz, the Philharmonie houses its own museum that features a variety of interesting items. The Philharmonie's extensive programme also includes regular jazz concerts. Elsewhere in Paris, there is the Jazz Museum at the Rue du Porteau, owned by jazz musician Alain Marquet. While not strictly a museum – it also operates as a boutique shop selling unique jazz and music-based items – the building houses Marquet's unique collection of jazz treasures and rarities. Paris itself is home to a number of jazz cafes and bars, such as Le Duc des Lombards, Jazz Club Etoile and La Petite Halle, which are well worth adding to the itinerary of any self-respecting jazz enthusiast.

Details of the Philharmonie are at philharmoniedeparis.fr


The outside of the Philharmonie de Paris, which houses an impressive museum

© Getty Images

Louis Armstrong's preserved study is open for viewing within the museum

3 LOUIS ARMSTRONG HOUSE MUSEUM

NEW YORK

In 1943, when he was already a jazz superstar, Louis Armstrong moved to the working class neighbourhood of Corona, Queens. This was a somewhat unprecedented move for someone of Armstrong's celebrity status, but he reflected in 1964: "We're right out here with the rest of the coloured folk and the Puerto Ricans and Italians and the Hebrew cats. We don't need to move out in the suburbs to some big mansion with lots of servants and yardmen and things." Today, the house has been turned into a museum honouring the great man and his work, where various areas have been preserved so you can see just how Armstrong lived. As well as this, the museum houses 11 collections, including the Louis Armstrong Collection, the Satchmo Collection, the Jack Bradley Collection and the Institutional History Collection. The first of these comprises Armstrong's very own private and personal collection of over 1,600 recordings, 650 home-recorded reel-to-reel tapes in hand-decorated boxes, 86 scrapbooks, 5,000 photographs, 270 sets of band pieces, 12 linear feet of papers and, of course, five trumpets. The other collections include those of Armstrong's colleagues and devoted fans. The museum holds several events throughout the year, including an annual jazz concert in the museum's garden, and various educational programmes and events.

The museum is open from Wednesday to Sunday, with adult admission $12. Further details can be found at the museum's website: louisarmstronghouse.org

The outside of the museum in Harlem

© Alamy

4 NATIONAL JAZZ MUSEUM

HARLEM, NEW YORK

The National Jazz Museum was founded in 1997 by attorney Leonard Garment (and ex counsel to Richard Nixon and Gerald Ford) along with former US Judge Abraham D Sofaer. In 2010 the Museum was able to acquire nearly 1,000 recordings made by broadcast engineer William Savoy during the 1930's, the height of the "swing-era" of Jazz. This collection includes previously lost recordings of Jam sessions between Jazz greats. The museum is also making selections of the collection available to purchase. At the moment the museum has the 'Ralph Ellison: A Man and His Records' exhibition. Ellison was a well known African-American novelist, literary critic and scholar and the exhibit explores the connection between Jazz and his writings. Like the others featured on this list the museums also hosts numerous events, including their own live 'desert island discs' with celebrated Jazz musicians.

Open Thursday to Monday, 11am-5pm jazzmuseuminharlem.org

Memorabilia in the Jazz Hall Of Fame

2x © Getty Images

5 ALABAMA JAZZ HALL OF FAME

ALABAMA

Founded in 1978, the Alabama Jazz Hall Of Fame is a non-profit organisation that seeks to honour Alabama's rich jazz history. The organisation also runs the Carver Theatre Performing Arts Centre. Originally a cinema, the theatre opened in 1935 and was one of the first to screen first-run films for African-Americans during segregation until it closed during the 1980s. After it had been obtained by the Jazz Hall Of Fame, it reopened in 1993. Reimagined as a tourist attraction and performing arts venue, it also contains an impressive museum focusing on the rich number of musicians Alabama has produced, including Nat King Cole, Clarence Smith and Sun Ra. The museum tells the entire story of jazz, from its beginnings in folklore to contemporary jazz musicians. The museum also has a large and extensive archive that can be accessed by the public and researchers upon request. The museum also charts the development of jazz music alongside the civil rights movement and shows the connection and links between the two. The centre hosts its own traditional one-day jazz festival on a yearly basis as well as numerous concerts, youth programmes and induction ceremonies for new members. The centre is also the home of JazzHall Radio, which showcases new talent and plays classics focusing on Alabama-based jazz artists.

Details of the Jazz Hall Of Fame and its projects can be found at jazzhall.com

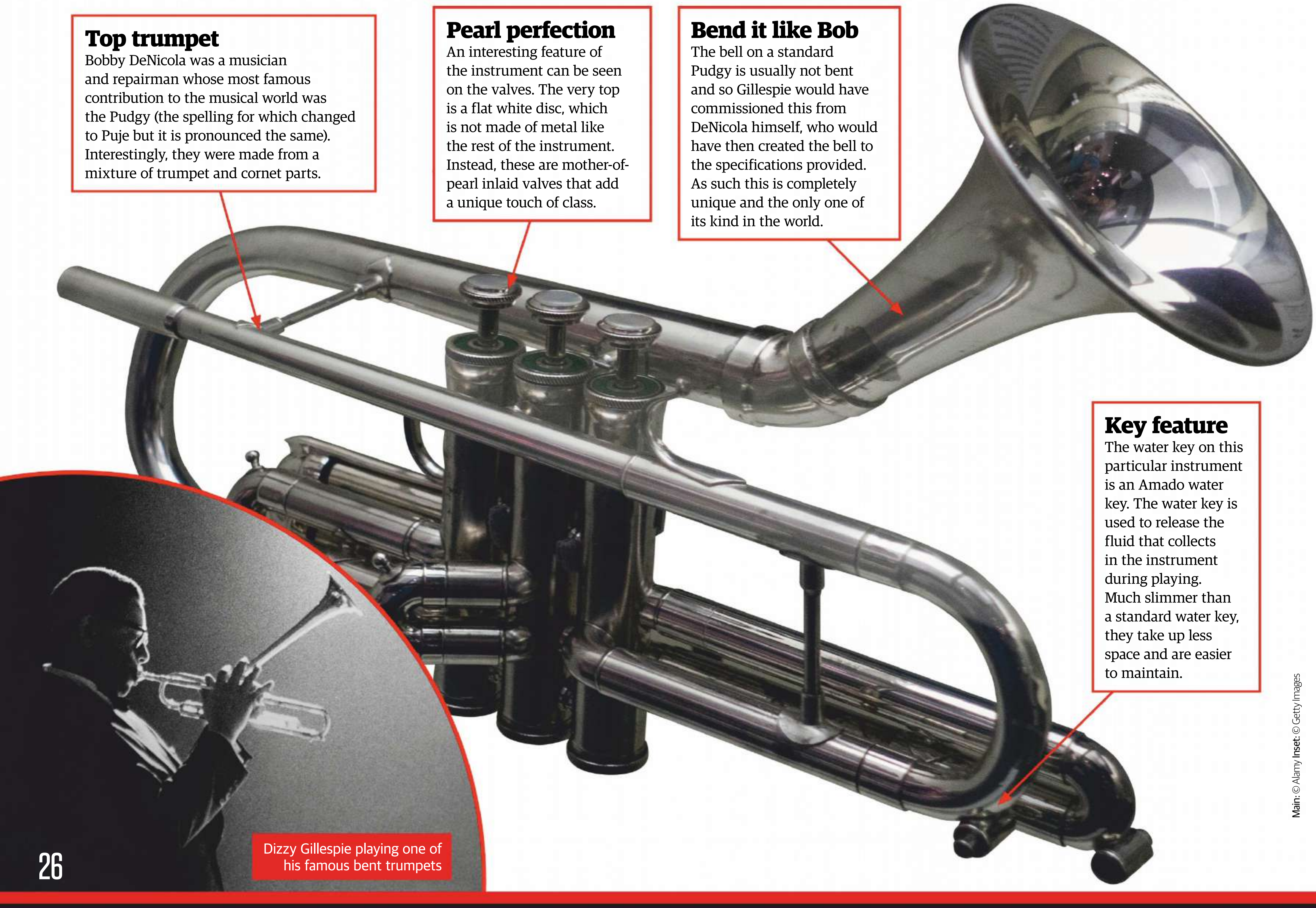
Historical Treasures

DIZZY GILLESPIE 'PUDGY' TRUMPET

THE JAZZ LEGEND'S SIGNATURE BENT TRUMPET IS A UNIQUE ARTEFACT USA, C.1968

Certainly a unique figure, Dizzy Gillespie had many trademarks, be it his 'balloon cheeks' or playful and energetic stage presence. A leading figure in the bebop movement of jazz he was a flamboyant and fashionable figure, wearing berets and horn-rimmed spectacles. Yet it wasn't until 1953 that he acquired his most famous signature, a trumpet with the bell bent at a 45° angle. Gillespie himself stated that the unique instrument came about during a birthday party for his wife. He had left his trumpet on a trumpet stand when a pair of dancers accidentally collided into it, falling on top of it and bending the bell. As a result the tone of the instrument was altered vastly, and despite having the damaged instrument straightened out and repaired, Gillespie found that he could not forget the strange tones that had emerged from the broken instrument. Writing to the Martin Band Instrument Company, Gillespie commissioned a specially bent instrument and by 1954 was using a more professional version.

There are numerous Gillespie bent trumpets held in various collections by a number of institutions. In 1995, Gillespie's Martin trumpet was auctioned at Christie's New York alongside instruments owned by such greats as Jimi Hendrix and Elvis Presley for $63,000 to Manhattan builder Jeffrey Brown. The Smithsonian has a variety of Gillespie items within its vaults, including several of his famous bent trumpets. Gillespie's favourite trumpet was a 1972 King Silver Flair, which he donated to the museum in 1986 alongside an Al Cass mouthpiece, his preferred brand. The example pictured here is another owned by the Smithsonian, a specially made version of one of Bobby DeNicola's Pudgy trumpets, with the bell constructed at a 45° angle as per Gillespie's preference. An interesting feature of this particular instrument is its mother-of-pearl inlaid valves. The Pudgy is currently on display at the Smithsonian.



Top trumpet
Bobby DeNicola was a musician and repairman whose most famous contribution to the musical world was the Pudgy (the spelling for which changed to Puje but it is pronounced the same). Interestingly, they were made from a mixture of trumpet and cornet parts.

Pearl perfection
An interesting feature of the instrument can be seen on the valves. The very top is a flat white disc, which is not made of metal like the rest of the instrument. Instead, these are mother-of-pearl inlaid valves that add a unique touch of class.

Bend it like Bob
The bell on a standard Pudgy is usually not bent and so Gillespie would have commissioned this from DeNicola himself, who would have then created the bell to the specifications provided. As such this is completely unique and the only one of its kind in the world.

Key feature
The water key on this particular instrument is an Amado water key. The water key is used to release the fluid that collects in the instrument during playing. Much slimmer than a standard water key, they take up less space and are easier to maintain.

Dizzy Gillespie playing one of his famous bent trumpets

Main: © Alamy Inset: © Getty Images

THE RISE AND FALL OF THE HOLY ROMAN EMPIRE

Unearth the origins of a thousand-year empire forged by the iron will of one man, ruled by ambitious leaders, transformed by the Reformation and torn apart by decades of war

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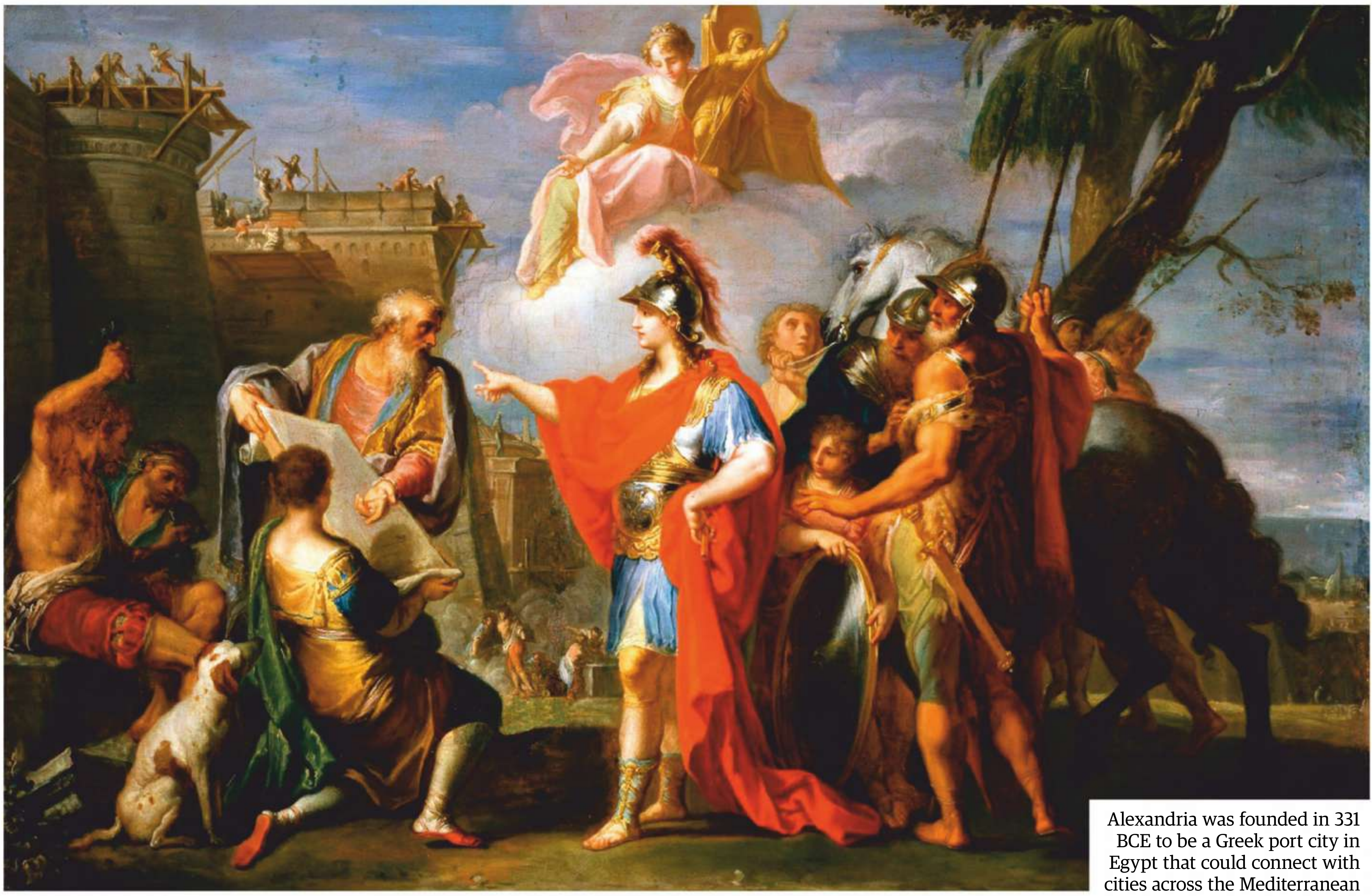
MACEDONIA'S MADMAN

ALEXANDER

Did a twisted lust for power and bloodshed drive his world conquest?

Written by Paul Cartledge with additional elements from Callum McKelvie

Illustration by: Jean-Michel Girard/The Art Agency



Alexandria was founded in 331 BCE to be a Greek port city in Egypt that could connect with cities across the Mediterranean

© Alamy

EXPERT BIO

PAUL CARTLEDGE

Professor Paul Cartledge is AG Leventis Professor of Greek Culture at Cambridge University and a Fellow of Clare College. He has written several books over the last 30 years covering a wide range of ancient Greek subjects, including Alexander the Great, Sparta, the helots and the origins of democracy.

Some men are born great, some achieve greatness, some have greatness thrust upon them. So wrote the Bard, our very own William Shakespeare, in *Twelfth Night*. He could have been thinking of Alexander of Macedon, son and successor of King Philip II, whom he did indeed explicitly mention in *Hamlet*. In a reign of 13 years (336-323 BCE) Alexander shot across the Greek and Middle Eastern firmament like a meteor, transforming whatever he – often brutally – touched and ensuring the ancient world and so eventually our world could never be the same again.

> “Until the internet age, Alexander the Great was probably the most famous human being who ever lived”

There have been many Alexanders, as many as there have been observers, enemies, admirers, worshippers or serious students of the man, and hero, and god. It might be argued that we all create the Alexander of our dreams, or nightmares. There are two main reasons for this multiplicity and plasticity of reception and response with regards to the action and temperament of Alexander.

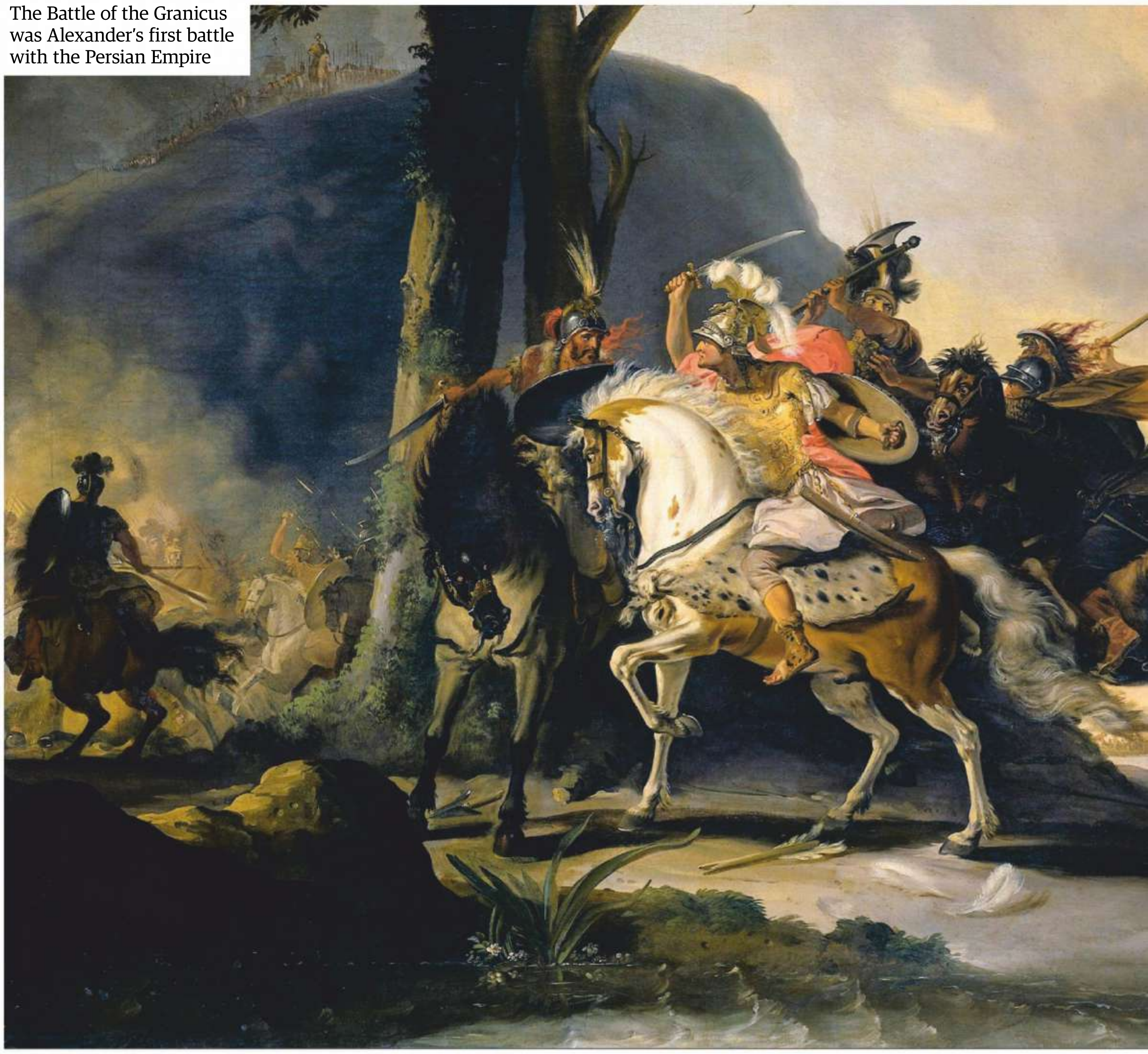
First, and more poetically, Alexander's achievements – what the Romans (who admired and envied him equally) would have called his res gestae – were simply staggering: an eminently suitable case for treatment on the silver screen, as was most recently and not too happily done by the otherwise great filmmaker and screenwriter Oliver Stone. Second, and (literally) prosaically, the surviving original narrative accounts of Alexander's life and campaigns are extremely partisan, skewed either very pro or very con.

The result is a paradox. Alexander himself went to unprecedented lengths to try to ensure that his achievements were properly received and appreciated in his own day – for example, he even appointed an official historian called Callisthenes, a relative of his former tutor Aristotle. Yet that particular relationship ended very badly indeed, in Callisthenes' execution for high treason. And anyway neither his nor any contemporary account of Alexander's reign and (more or less the same thing) military campaigns has survived as such.

There are a few contemporary written documents, and there is much contemporary archaeology (buildings, sculpture, coins, graves and so on), but no diaries, no autobiography, and no objective, sober, factual contemporary or even near-contemporary account. Instead we must rely, cautiously, on such sources as the much later biographer Plutarch (c.100 CE), whose robust *Life* is full of charm and anecdote and some insight. Or the even later historian-philosopher Arrian, a former student of the Stoic Epictetus and one who rose to high office in what by his day was the mighty Roman Empire – the empire that had by then long since absorbed the Greek-Oriental empire so fleetingly created by Alexander.

Until the internet age, Alexander the Great was probably the most famous human being who ever lived. Both Julius Caesar and Augustus made pilgrimages to Alexander's tomb at the city in Egypt that he had founded and proudly had named after himself, Alexandria. His astounding career of conquest inspired not just Caesar and Augustus but also Mark Antony, Napoleon, Hitler and other would-be world conquerors from the West. From the East too, in India alone, Lodi kings, Bengali sultans, and Nizams of Hyderabad, were all named Sikander (Persian for Alexander). And, closer to Alexander's Macedonian home, a commanding succession of Ottoman Turkish rulers. Sultan Mehmet II had read Arrian's *The Campaigns Of Alexander* long before he captured Constantinople in 1453 at the age of 20 (the age coincidentally at which Alexander acceded to the Macedonian throne). Mehmet's grandson, Selim I, who conquered Egypt for the Ottoman Empire, claimed that "it has been revealed to me that I shall become the possessor of East and West, like Alexander the Great". Selim's son Suleiman the Magnificent actually declared himself "the second Alexander".

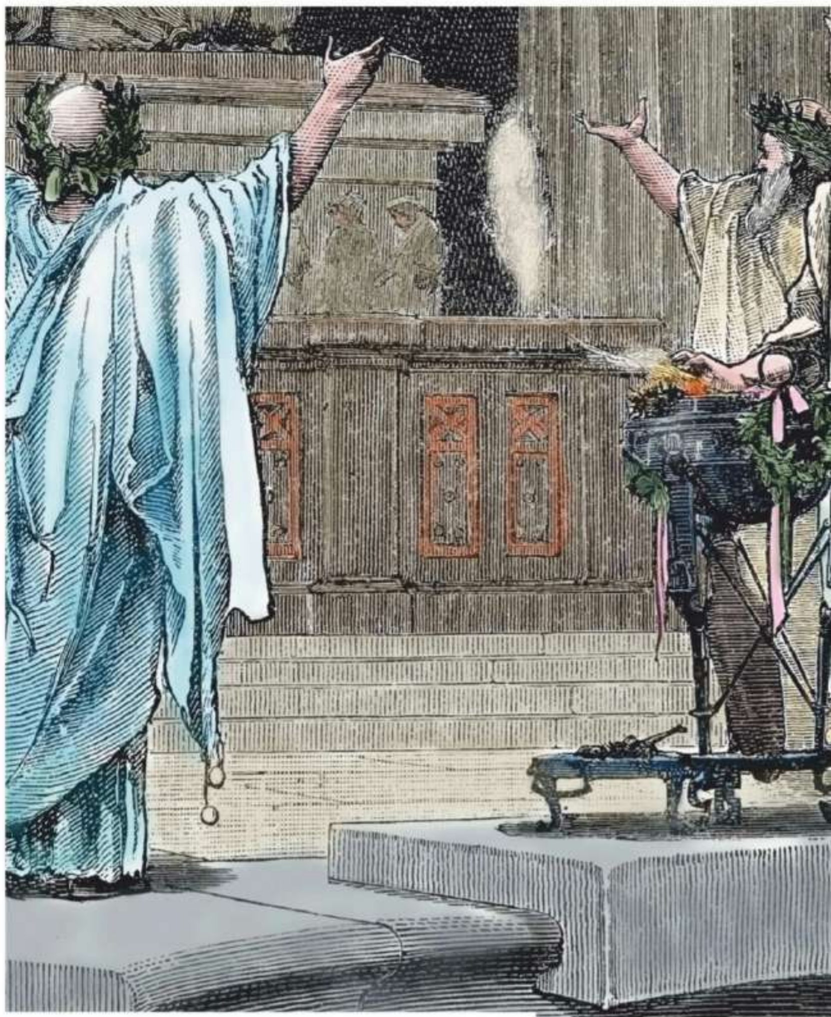
Few imperial careers, and none that lasted so few years, have had an impact as broad and deep or as long-lasting. The possible angles to approach it are endless. Here we shall concentrate on trying to demystify Alexander the Great (as he became known only after his death; to Greeks he is 'Megalexandros', 'Greatalexander', his greatness being so much part of him that it's now part of his very name). We shall be focusing on Alexander at the peak of his powers, that is, having already conquered Egypt (332 BCE), Great King Darius III of Persia himself (at Gaugamela in October 331 BCE), and Babylon (330 BCE). What we are especially interested in exploring is the degree to which he was already building a legend of himself through his assimilation into those oriental, non-Greek or Macedonian cultures. A secondary question is more delicate and personal, and therefore even more difficult to answer: was the romanticised image of Alexander something that he himself cultivated in order to mask his bloodthirsty tendencies?

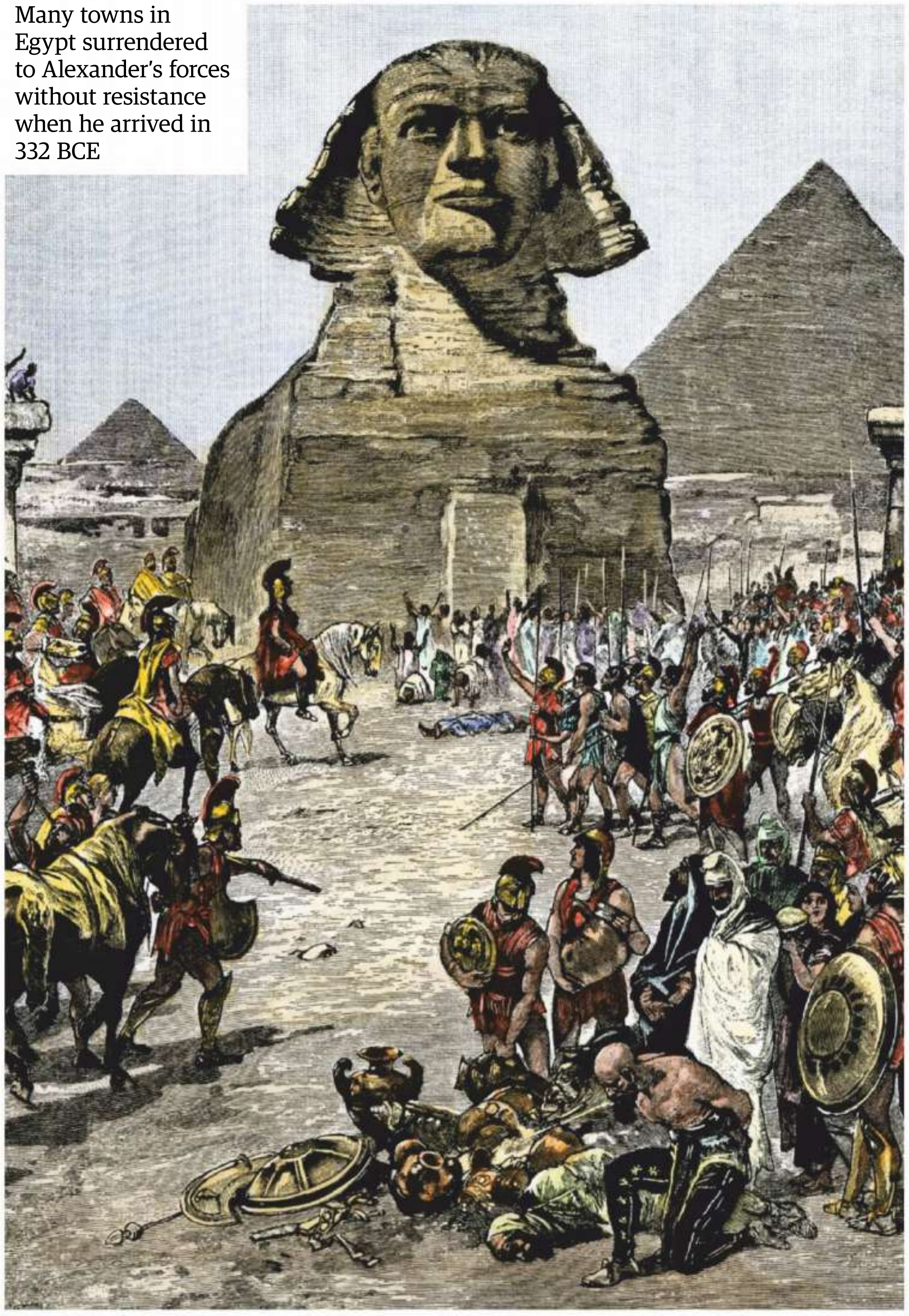

The Battle of the Granicus was Alexander's first battle with the Persian Empire

"It was through religion that he made his West-East transition, almost seamlessly"

So – Alexander's 'orientalism'. That word today has acquired an unpleasant overtone of Western cultural superiority coupled with imperial aggrandisement at the expense of Rudyard Kipling's "lesser breeds without the law". To understand Alexander's orientalism, one has to think away such negative associations and remember that the Greeks had been in contact with part of the (Middle) East for many centuries before he was born. Alexander famously loved Homer, especially Homer's epic poem the *Iliad* with its magnificent champion Achilles at its heart. Alexander seems to have taken Achilles as a role model and inspiration, carrying with him on campaign through Asia a specially annotated copy of the text prepared for him by Aristotle. The Trojan War was in a sense a war between West and East, but Homer's Trojans, not least Prince Hector, were every bit as heroic as the Greeks, and the poem is not riddled with anti-oriental cultural prejudice, far from it. The earliest texts of the Homeric epics had been written down in the 8th and 7th centuries BCE in the then brand new alphabetic script that the Greeks had borrowed and adapted from the oriental Phoenicians of modern Lebanon, and which they even called 'Phoenician letters'.

Greeks and orientals were in regular contact and interaction thereafter, especially commercially, and in their everyday transactions they came to know about each other's gods. Gods in the plural, since – with the sole exception of the


It's claimed that Alexander was confirmed as the legitimate Pharaoh of Egypt by the oracle at the Temple of Amun as he travelled towards the Persian Empire



Many towns in Egypt surrendered to Alexander's forces without resistance when he arrived in 332 BCE

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Jews of Palestine – all peoples of the eastern Mediterranean and Middle East in those days were polytheists. They were often also syncretists – that is, they borrowed from each other aspects of one or other god or goddess, so that Babylonian Ishtar became equated to Phoenician Astarte and she in turn became Greek Aphrodite. A written document on stone from Athens of the time of Alexander preserves a record of the official grant by the Athenians of a sanctified religious space in the port of Piraeus for Phoenician merchants to worship their 'Aphrodite'. So when Alexander, following in the footsteps of pioneer historian Herodotus a century earlier (he came from Halicarnassus, modern Bodrum), visited or rather besieged and conquered Phoenician Tyre, he was perfectly confident that the locals' chief god Melqart was the near-exact equivalent of his very own Greek Heracles.

That is crucially important, because Heracles (Roman Hercules) not only was a universal Greek object of worship, either as a hero or as a full-blown Olympian god, but was also a direct ancestor of Alexander – in the literal sense that he considered himself to be physically descended from him and so, by extension, from almighty Zeus, Heracles' own father. Religion ('the things of the gods and goddesses' in Greek) was always ▶

Love Life Of Alexander

Supposedly scorning sensual pleasures, there were some people with whom he shared his softer side

HEPHAESTION

Alexander's closest friend, there is much to suggest that their relationship was significantly more intimate. Lucian writes of Hephaestion suggesting he had been in Alexander's tent all night, and once Diogenes of Sinope accused the latter of being "ruled by Hephaestion's thighs".

CAMPASPE

Thought to be a prominent citizen of Larissa in Thessaly, evidence suggests she could've been intimate with Alexander and was one of his concubines. Roman scholar Aellan hints Alexander lost his virginity to Campaspe. It's also said he presented her to the painter Apelles.

BARSINE

A Persian noblewoman, Plutarch believes she and Alexander were lovers, even giving him a son, Heracles. But he only appears 12 years after Alexander's death, becoming involved in succession battles before vanishing. Evidence suggests he wasn't Alexander's son and that this was a plot.

ROXANA

Contemporary historians write that Alexander was determined to make her his consort. When he died, she murdered his two other wives to keep her own position. She gave birth to Alexander IV, who may or may not have been his son. Both were assassinated under orders from Cassander.

BAGOAS

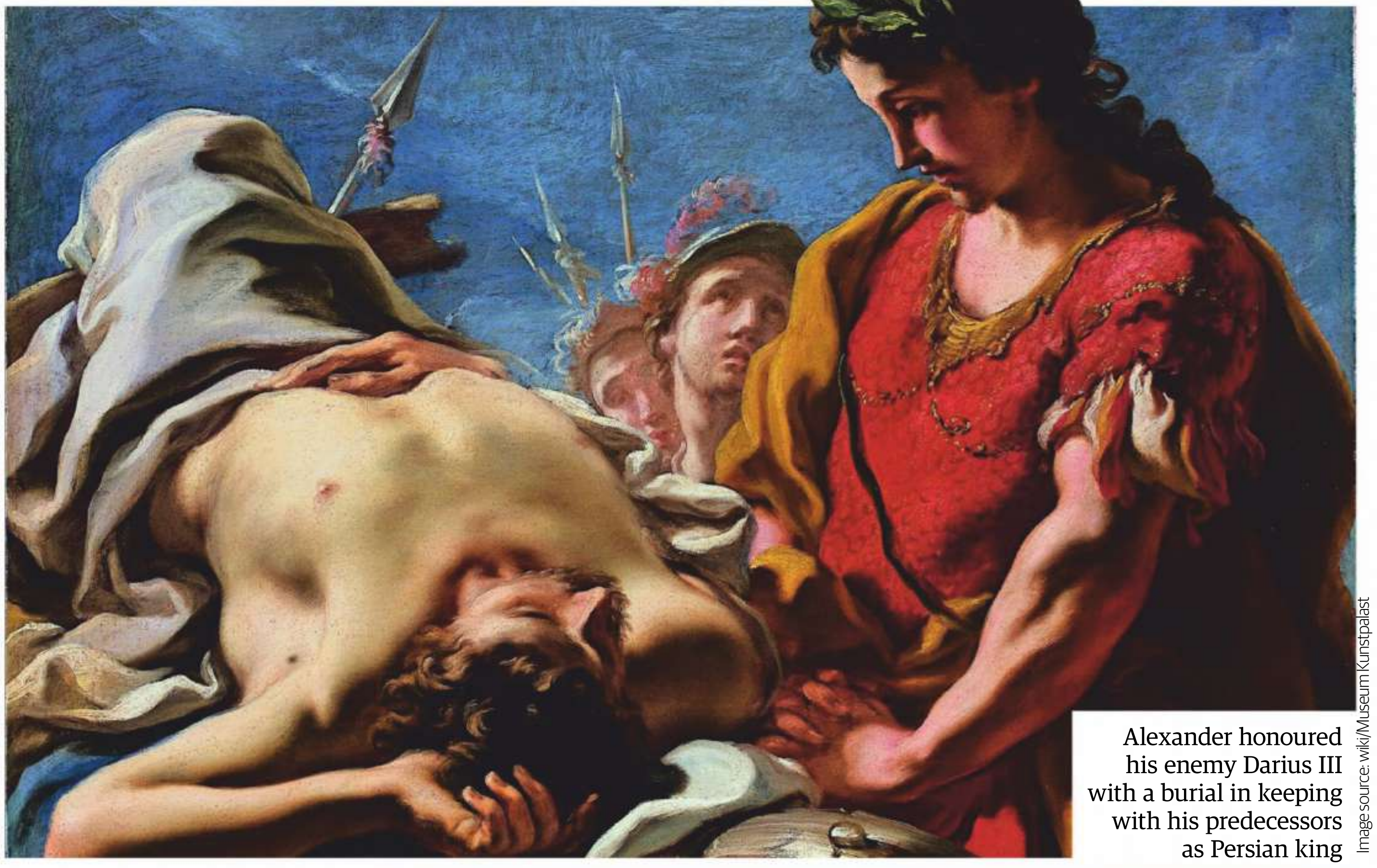
A Persian eunuch, one story states that after Bagoas won a dancing contest Alexander embraced him and kissed him passionately. Roman historian Quintus Curtius Rufus states Bagoas exploited his position and used Alexander's affection for him to settle grudges.

for Alexander both a marker of his own self-development and self-image and also a key means of expressing and disseminating his kingly and imperial control. It was through religion that he made his West-East transition, almost seamlessly.

Dionysus, also known as Bacchus, was another Greek god for whom Macedonian Alexander expressed a particular attachment. A forerunner and ancestor of his, King Archelaus (reigned 413 to 400 BCE), had welcomed to his new court capital of Pella the great Athenian tragic playwright Euripides, who had composed there his rather terrifying *Bacchae* (or *Bacchantes*, female devotees of Dionysus). Alexander's own mother Olympias (a Molossian princess from Epirus, northwest Greece) was a kind of bacchante, so it was said, and she undoubtedly exercised a powerful hold over her son throughout his life. According to one Greek version of his myth, Dionysus was himself originally oriental. Even more relevantly for Alexander's outlook and ambitions, he like Heracles was supposed to have travelled as far east as the Greek geographical imagination could then stretch – to India.

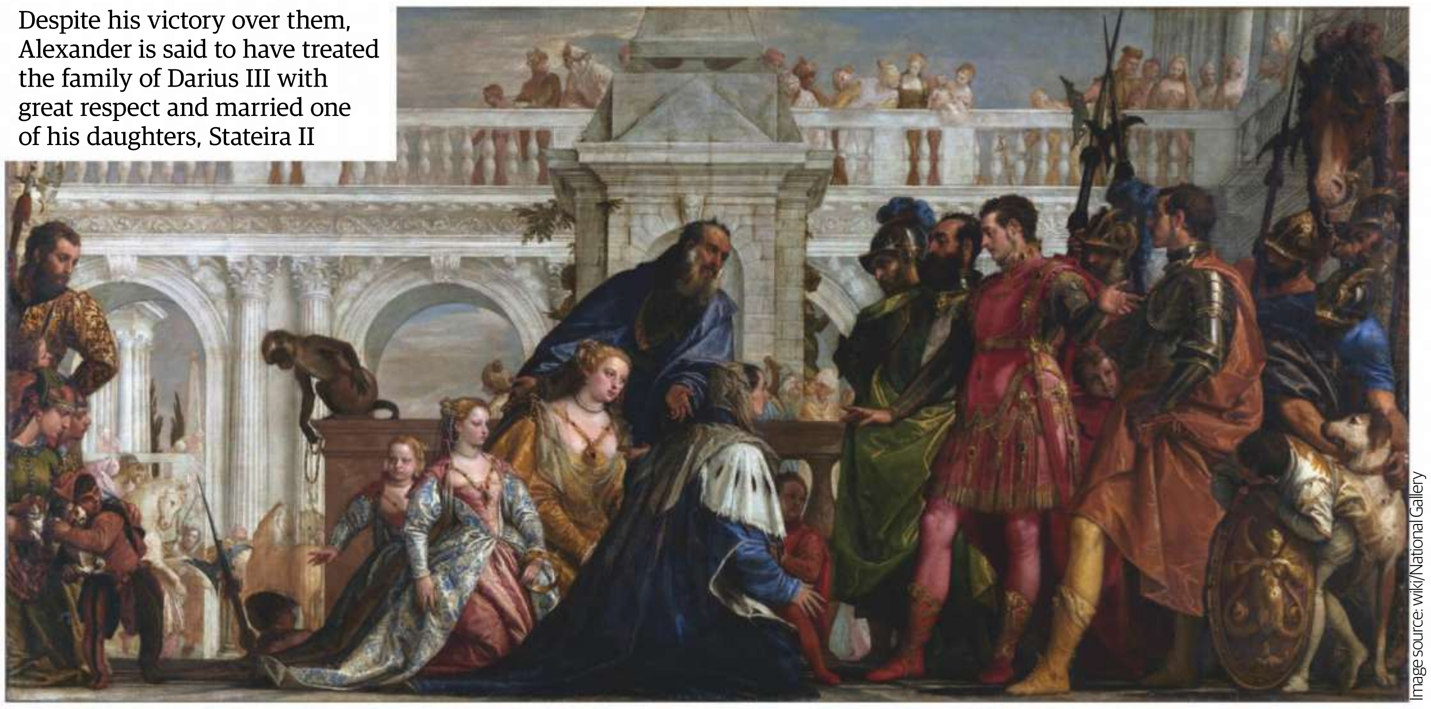
India, what we today call the Punjab and Kashmir, was the scene of Alexander's final conquests in the mid-320s BCE before having to return to Iran and Mesopotamia (where he died, at Babylon, in June 323 BCE, probably of natural causes but possibly due to foul play). His path of Asiatic conquest had begun 11 years earlier in what is today northwest Turkey, where he passed over from Europe to Asia across the Hellespont/Dardanelles strait, in 334 BCE. At that point Alexander was at his most 'Western'. He had his own private and personal reasons, of course, but his official reason for wanting to conquer the Achaemenid Persian Empire (founded by Cyrus the Great in c.550 BCE) was to lead the allied Greeks in a war of liberation: to free forever from Persian control the Greek cities along the Anatolian coast and on the island of Cyprus, and in so doing also to exact revenge for the Persians' invasion of Greece under Great King Xerxes in 480-479 BCE.

“Alexander's self-belief was based on his unshakeable faith that he was destined to become King of Kings”



Alexander honoured his enemy Darius III with a burial in keeping with his predecessors as Persian king

Image source: wiki/Museum Kunstpalast



Despite his victory over them, Alexander is said to have treated the family of Darius III with great respect and married one of his daughters, Stateira II

Image source: wiki/National Gallery

The Persians had eventually been defeated in 479 BCE, but not before they'd sacked Greek temples and shrines, most notoriously those atop the Athenians' Acropolis rock, including the predecessor of the Parthenon (which was constructed in part as a memorial of that Persian destruction, and Greek victory, especially at the naval battle of Salamis). Like the Greeks, the Persians were polytheists and had no ideological or theological issue with the Greeks' pantheon as such; the destructions just were intended to act as an effective way of making an imperial point. But due acknowledgement of the gods' power over humans was considered an essential part of what it meant to be Greek, and so it was in a spirit of panhellenism – all-Greekness – that Alexander stood forth as Hellenic champion in 334 BCE. He even went so far, but only very temporarily, as advocating and sanctioning the very un-oriental, and very Greek, political constitution of democracy as against Persian oriental despotism in the Greek cities of Asia, as well as their freedom from Persian imperial domination.

After winning his first two major battles against the massed, multi-ethnic forces of Persian emperor Darius III (Granicus River, 334 BCE, and Issus, 333 BCE) and defeating the emperor's Phoenician navy at Tyre in 332 BCE, Alexander felt bold enough to proclaim himself the legitimate ruler of the ex-Persian Empire and dismiss Darius as a mere usurper! That was, shall we say, just a touch premature – if entirely typical of Alexander's self-belief and confident propaganda, based ultimately on his unshakeable faith that he was destined to become 'King of Kings' (as Persian rulers officially styled themselves). From the Levant he moved westwards into north Africa, to Egypt, which the Persians had first conquered as long ago as 525 BCE but had lost to native revolt for some 60 years from 404 BCE and had only recently reconquered in 343/2 BCE. Alexander was welcomed in Egypt as a liberator, rather as the Muslim Arabs were to be a millennium or so later, and it was here that he first gave unambiguously clear signs of his extreme orientalism – of the distance he was preparing and prepared to put between traditional Macedonian Greek kingship and his own ultimate, reshaped and reconceived future as an oriental-style monarch and emperor.

Almost certainly he had himself crowned pharaoh in the old Egyptian capital of Memphis, thereby not only ingratiating himself with the Egyptian masses but also enfolding the old and still powerful Egyptian priesthood in the embrace of his new Egyptian monarchy. But the starkest and strangest development, possibly the most

The Myth Maker

Here are six legends and stories that surrounded Alexander, some of which he happily fostered

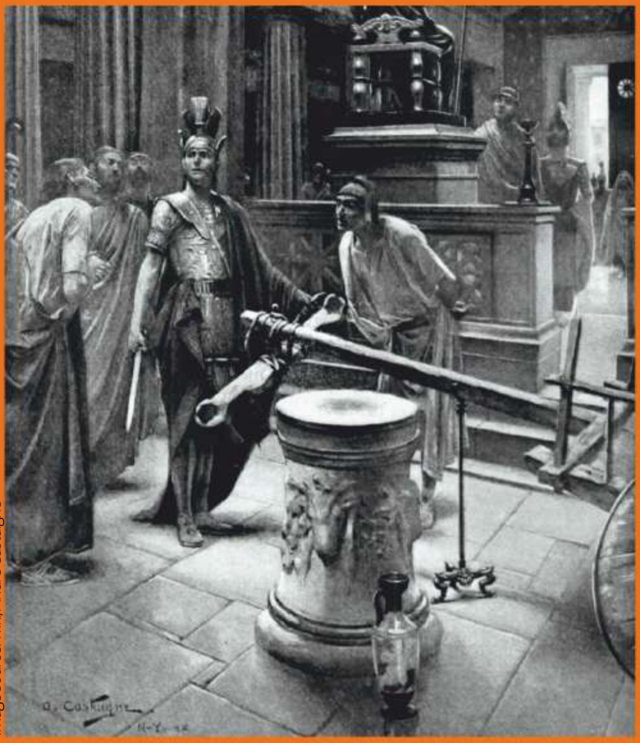


Image source: wiki/Andre Castaigne

GORDIAN KNOT

On his march through Anatolia, Alexander reached Gordium. There he was shown a cart lashed to a pole with an intricate knot that only the future king of Asia could untie. Alexander wrestled with the knot for several moments before proclaiming: "It makes no difference how they are loosed", drew his sword and sliced the knot in two.

SON OF ZEUS

Alexander may have truly believed that he was the son of Zeus. His mother Olympias claimed a bolt of lightning shot into her womb and his father had a dream in which he pressed a seal against her womb with a figure of a lion on it. Supposedly in later years Alexander visited the Oracle of Zeus-Ammon to seek confirmation.

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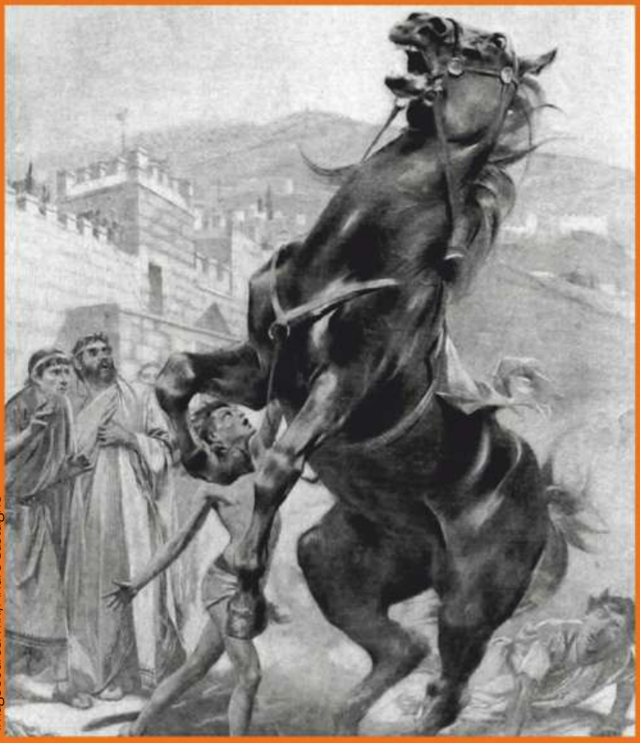

Image source: wiki/Andre Castaigne

THE TAMING OF BUCEPHALUS

Phillip II had been offered the horse Bucephalus, but was uninterested in it due to its wild nature. Alexander bet his father he could tame the horse, where others had failed. Realising its shadow was the cause of its distress, he turned it towards the sun. A prophecy claimed the rider of the horse would rule the world.

BURNING OF THE TEMPLE OF ARTEMIS

On the night of Alexander's birth the Temple of Artemis was torched by a man named Herostratus, seeking notoriety. Any mention of Herostratus's name was forbidden under pain of death. It was believed Artemis was present at the boy's birth and so neglected her temple.

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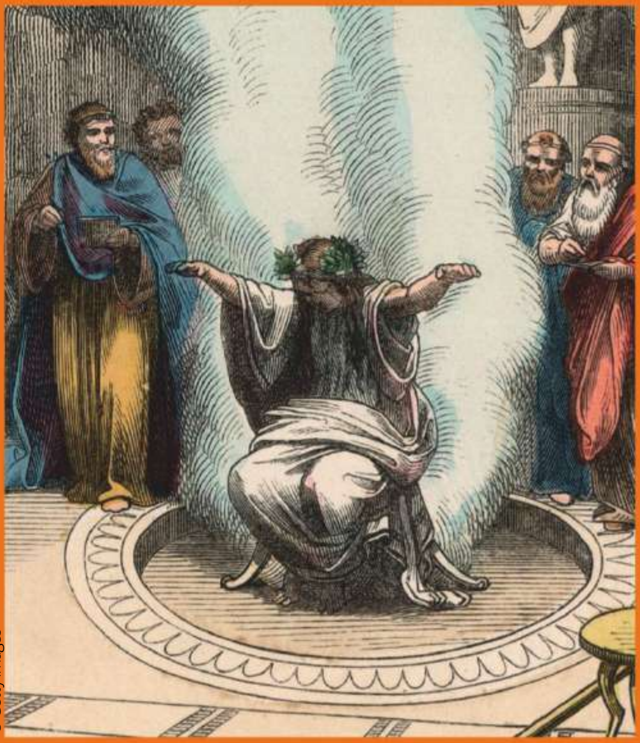

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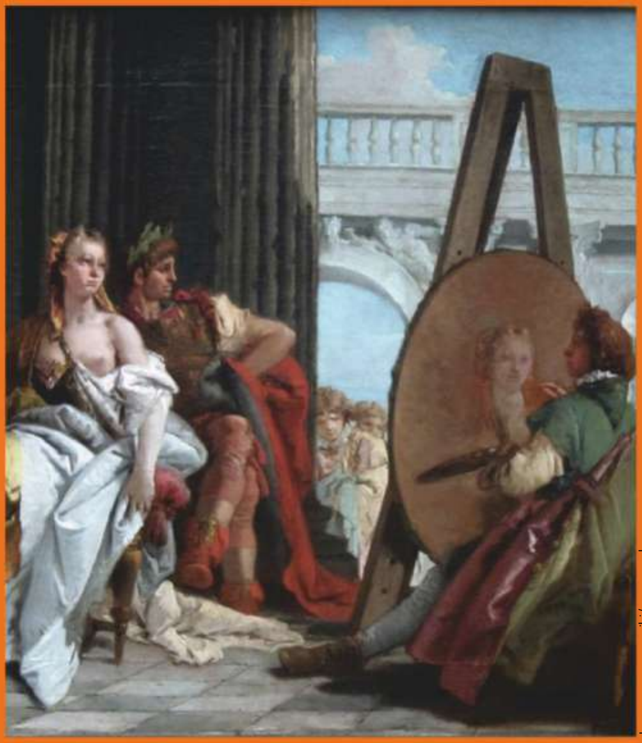
ORACLE AT DELPHI

In 336 BCE Alexander marched his men to the oracle, Pythia, at Delphi, wishing to hear confirmation he'd conquer the entire ancient world. Upon arrival, he was told she was unable to see him. Enraged, Alexander dragged Pythia by the hair until she screamed: "You are invincible!" He replied, "I have my answer."

PAINTINGS OF APELLES

A renowned painter in ancient Greece, Apelles painted Alexander several times, with one renowned version showing him holding a lightning bolt. One story tells that when painting Alexander's concubine Campaspe, Apelles fell in love and as a reward for the skill of the painter, Alexander gave her to him.



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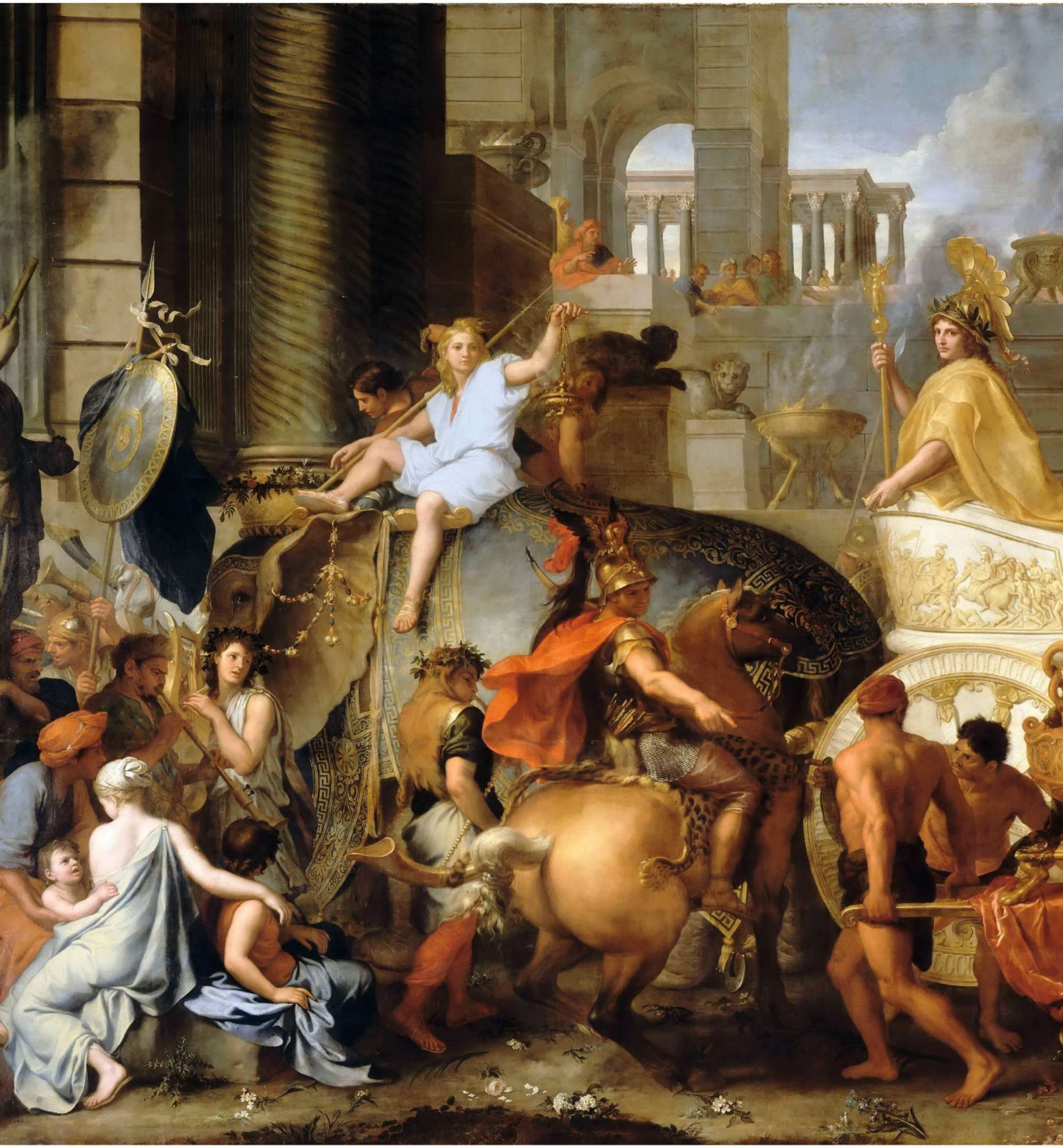
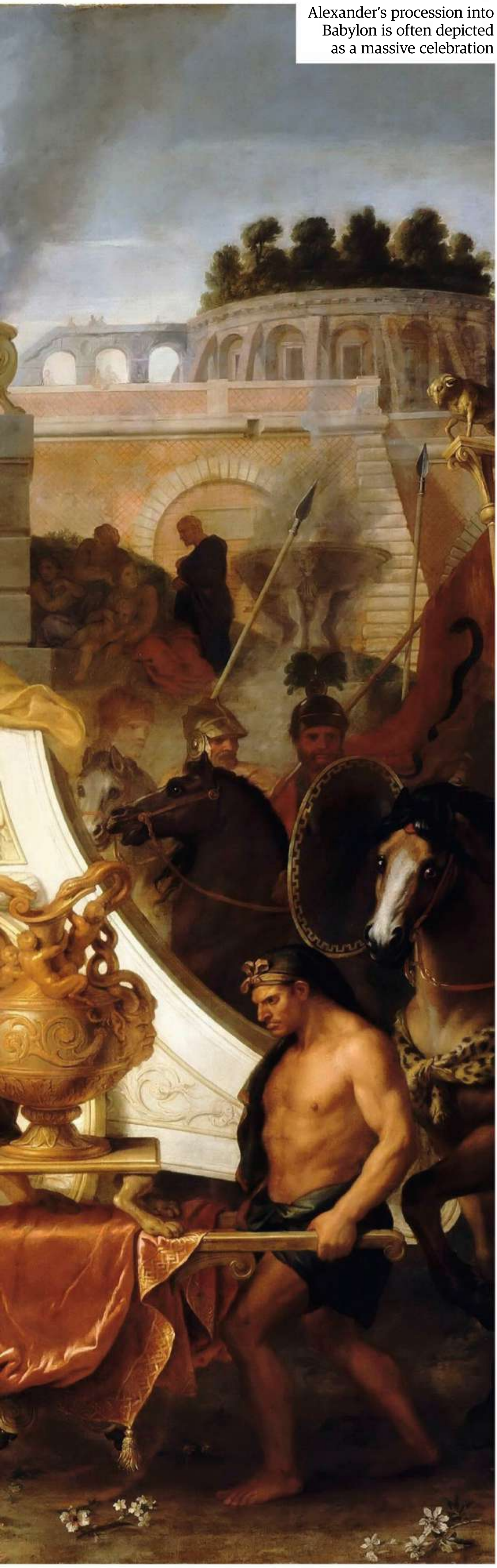




Alexander's procession into Babylon is often depicted as a massive celebration

Image source: wiki/Louvre Museum

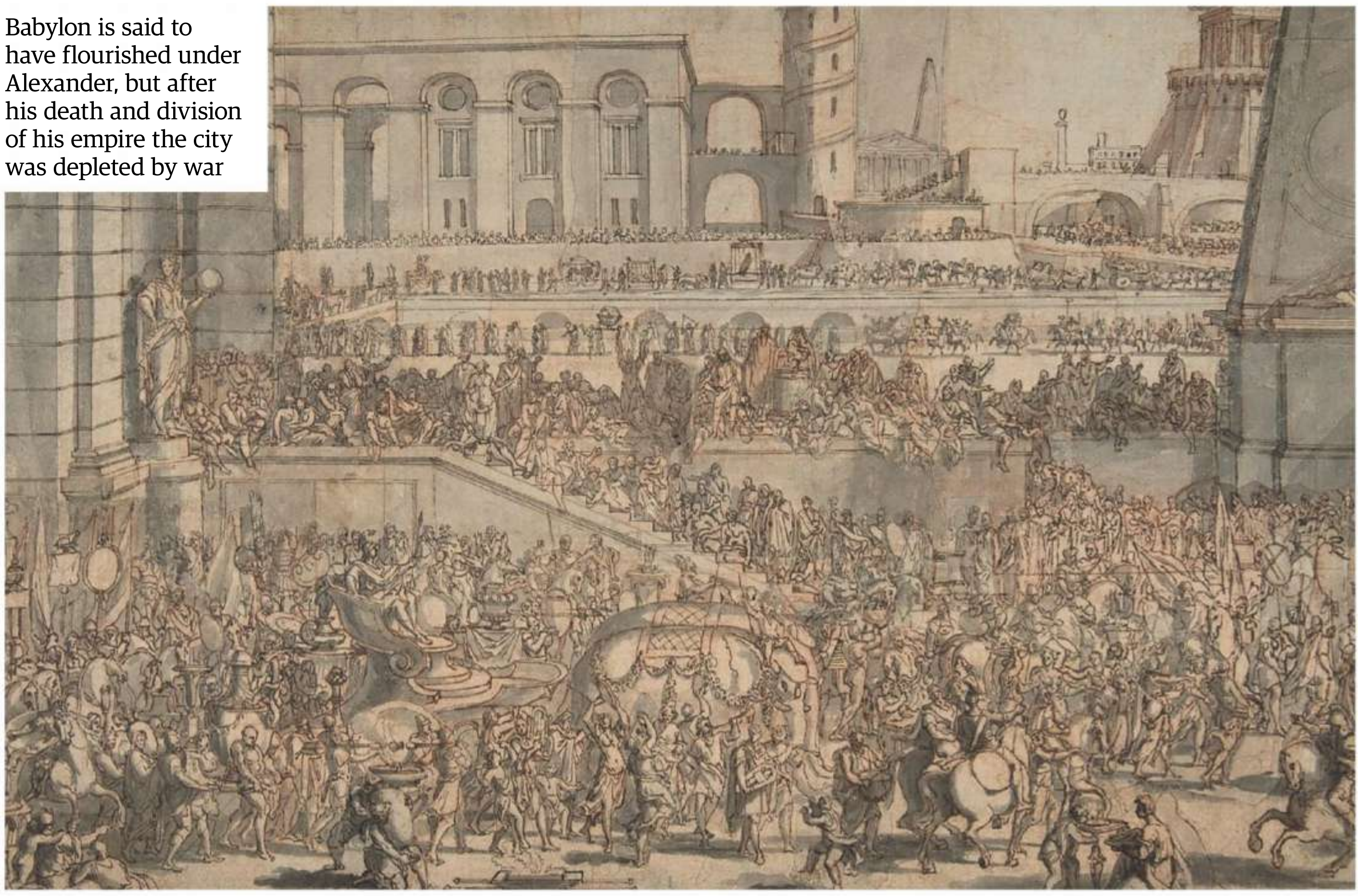
determinative single episode of all his reign, occurred not in the Nile valley but some 250km further east on the borders with Libya, at an oasis called Siwah. Here lay an oracular shrine devoted to the god whom the Greeks spelled Ammon, but who was to the Egyptians Amun – as in, for example, Tut-ankh-amun. The march through the desert was long and difficult, and Darius poised with a huge army in Asia was still very much unfinished business – so why on earth (or in heaven) did Alexander choose to undertake this perilous side-trip?

The sources of evidence alas fail us at this crucial juncture. That is, they do not fall silent, far from it, but they tell different, often conflicting or even contradictory stories. Alexander was by no means the first Greek to want to consult Ammon. Ammon had long been identified syncretistically with mighty Greek Zeus, who had an oracular shrine of his own on the Greek mainland, at Olympia. And the Spartan admiral Lysander, conqueror of the Athenians in 405/4 BCE, was the most notable of his Greek predecessor consultants, not coincidentally a man who had received worship in his lifetime as a god. Alexander may have asked Ammon about his birth and lineage, in other words about his past, but almost certainly he was just as interested if not more so in his future – and probably most of all in whether or not he would indeed rule 'the world' (after beating Darius of course). And in what capacity – as a man, or a god? All that he was ever prepared to divulge of what he was told was that he had learned what his heart desired.

From Siwah Alexander retraced his steps eastwards, and by the late autumn of 331 BCE he was in position to face up to Darius' overwhelmingly larger army in a giant, climactic battle fought at Gaugamela, not far from Erbil and Mosul in today's Iraqi Kurdistan. Alexander's stunning victory – due, as usual, to the strategic and logistical genius as well as executive proficiency and extreme personal bravery of the commander-in-chief – in effect opened up to him the rest of the Persian Empire, then extending as far east into central Asia as Afghanistan. First stop, naturally enough, was Iran – Media in the north, Persia in the south – the Achaemenid heartland, location of the mighty palaces and treasure-houses of Ecbatana, Pasargadae, Susa and Persepolis. Persian and especially Zoroastrian lore and myth hold that Alexander behaved rather like a Xerxes in reverse, deliberately destroying Persian shrines and sacred books. To the extent that that accusation has any basis, it was the last such occasion on which Alexander could be thought of as setting his face against oriental religion and culture, or despising or exploiting oriental non-Greeks as such. Rather the contrary.

> "As in Egypt, so in Iran, Alexander simply assumed regal power as the legitimate successor to the previous native dynasty"

As in Egypt, so in Iran, Alexander simply assumed regal power as the legitimate successor to the previous native dynasty. He took to wearing a slightly modified version of Persian royal dress (he drew the line at wearing trousers or pantaloons, since Greeks considered them effeminate), accompanied by Persian regalia, symbols of royal power. More controversially, and in a more Greek than Persian manner, he struck up an intimate



Babylon is said to have flourished under Alexander, but after his death and division of his empire the city was depleted by war

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relationship with a Persian eunuch; it had been a little more obviously acceptable to Persian manners when he had earlier slept with and had a son with a high-ranking Persian woman called Barsine, a son whom they named Heracles.

But in the end it was not Persia that seems to have most attracted Alexander as the principal seat of his future power, but the ancient city of Babylon in what is now southern Iraq. After the Siwah visitation the next most significant event bearing on Alexander's self-conception as an oriental king was his relationship with the Persian viceroy Mazaeus. A viceroy who possibly by pre-arrangement with Alexander, possibly not, betrayed his master Darius III at Gaugamela to be most handsomely rewarded by Alexander with the satrapy (provincial governorship) of Babylonia and its most splendid court at Babylon.

Mazaeus, though Persian, went 'native', taking a Babylonian wife and giving their children names based on that of the Babylonians' chief god Bel-Marduk. In so doing, he may even have inspired Alexander, who went on to take three Iranian wives simultaneously (very un-Hellenic but not entirely un-Macedonian Greek) and to encourage or rather force his elite companions to do likewise, marrying them according to Persian not Greek rites. It is an intriguing thought that the so-called Satrap's or Alexander Sarcophagus from Sidon, now in the Istanbul Museum, may have originally contained the corpse of Mazaeus, since on its exterior is carved in stone relief one of the finest near-contemporary representations of Alexander himself. And it was of course at Babylon, aptly enough though not according to plan, that Alexander was to die and initially be embalmed and buried in 323 BCE.

> "Some historians think he was uniquely and unnecessarily motivated by bloodlust"

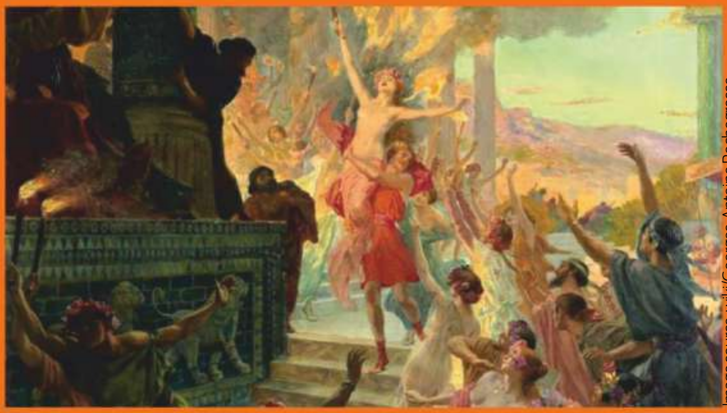
Alexander's untimely death, without any provision having been made for a smooth succession (if such were indeed possible), opened the floodgates for two generations of warfare among his marshals, generals and lieutenants for their slice of his hypertrophied empire. In 321 BCE one of the contenders who was to profit the most, Alexander's boyhood friend and self-serving memoirist Ptolemy, managed to hijack Alexander's corpse near Damascus. He had it transferred at first to Memphis and thence to his new capital city that Alexander had had time only to found in principle – Alexandria, capital of the Ptolemaic kingdom from 305 BCE until the death of its last queen, Cleopatra, in 30 BCE. This is the appropriate moment to reopen one of the most sensitive of all the many sensitive questions that

ALEXANDER THE (NOT SO) GREAT

Despite his title, Alexander was known for his wanton cruelty and savagery against his enemies

BURNING OF PERSEPOLIS

The Persian capital Persepolis housed numerous works of art and treasures. During the Persian invasion of Greece in 480 BCE, many Greek villages, cities and temples had been raised by the army of Xerxes I. It's often thought that the memory of these crimes led Alexander and his men to torch the city, though several accounts state he was drunk.



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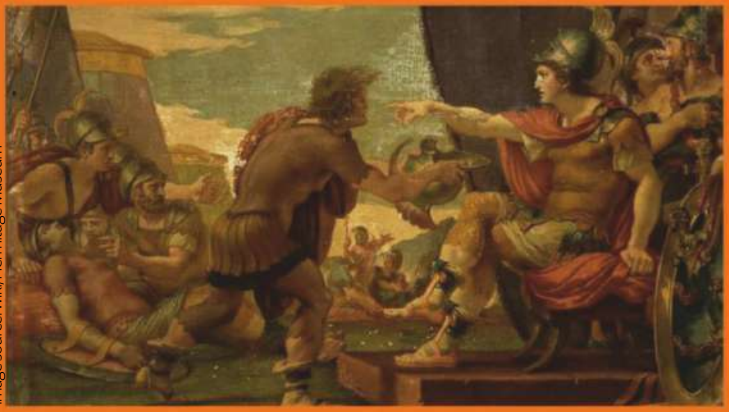

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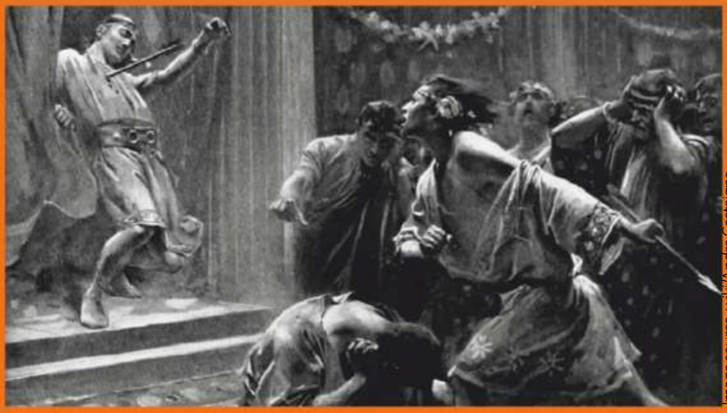
CONSPIRACY OF THE PAGES

Alexander was served by many pages, one of whom, Hermolaus, killed a boar that was marked for Alexander. Publicly flogged, Hermolaus was humiliated. He, along with his lover and several others, conspired to kill the king while he slept. But Alexander spent the night drinking and failed to return. The plan revealed, the boys were stoned to death by the Macedonian court.

CLEITUS KILLED

During the Battle of Granicus, Alexander was attacked by Persian satraps and was saved by Cleitus. Alexander gave Cleitus the satrapy of Bactria and organised a banquet to celebrate. When both men were heavily intoxicated, an argument began in which Cleitus claimed Alexander's achievements were due to his father. Furious, Alexander grabbed a spear and murdered Cleitus.



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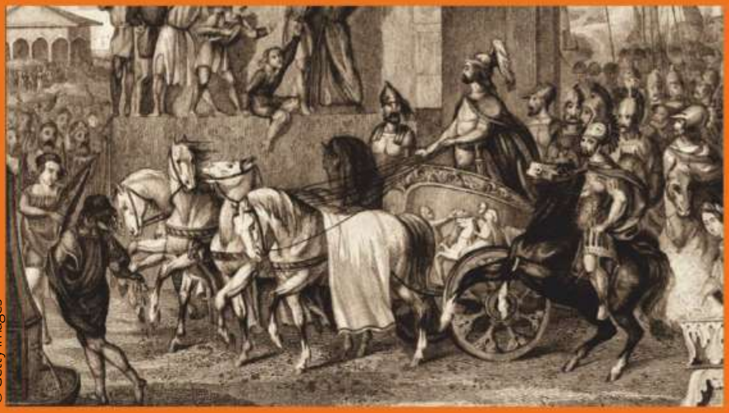

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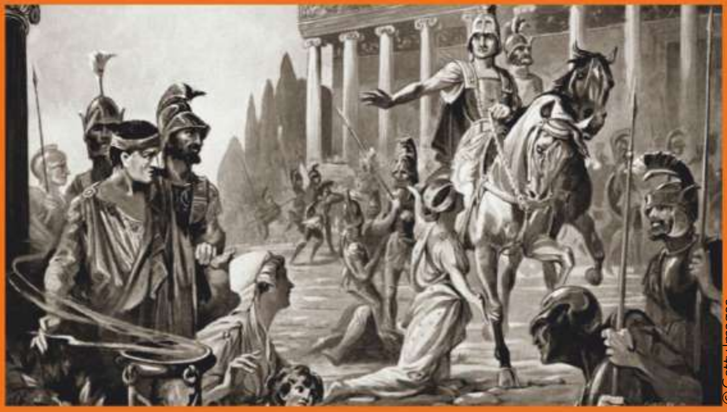
BATIS BRUTALISED

Batis was the commander of the city of Gaza during a fierce battle and following defeat was brought before Alexander. Ordered to submit, Batis remained silent. Enraged, Alexander dragged him through the city attached to his chariot. Alexander boasted that he'd replicated the acts of his ancestor Achilles against his enemy Hector – except Hector had already been dead.

DESTRUCTION OF THEBES

In 335 BCE, in response to the city revolting, Alexander marched into Thebes. After a fierce battle, he wanted to send a message to the other Greek states to ensure that they would remain loyal to him. Rounding up the 30,000 Thebans who'd survived the battle he had them all sold into slavery then burnt the city to the ground.



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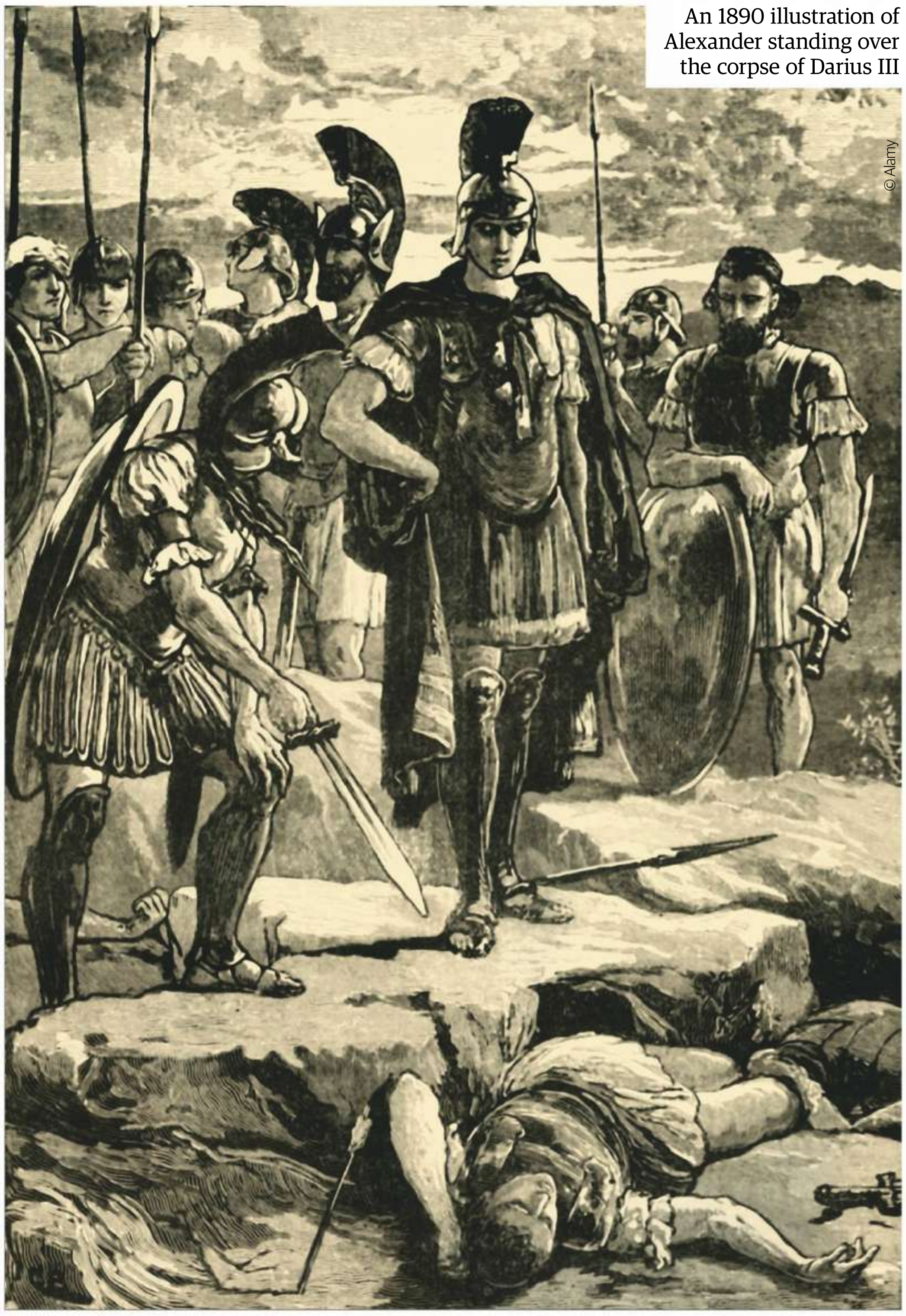

An 1890 illustration of Alexander standing over the corpse of Darius III

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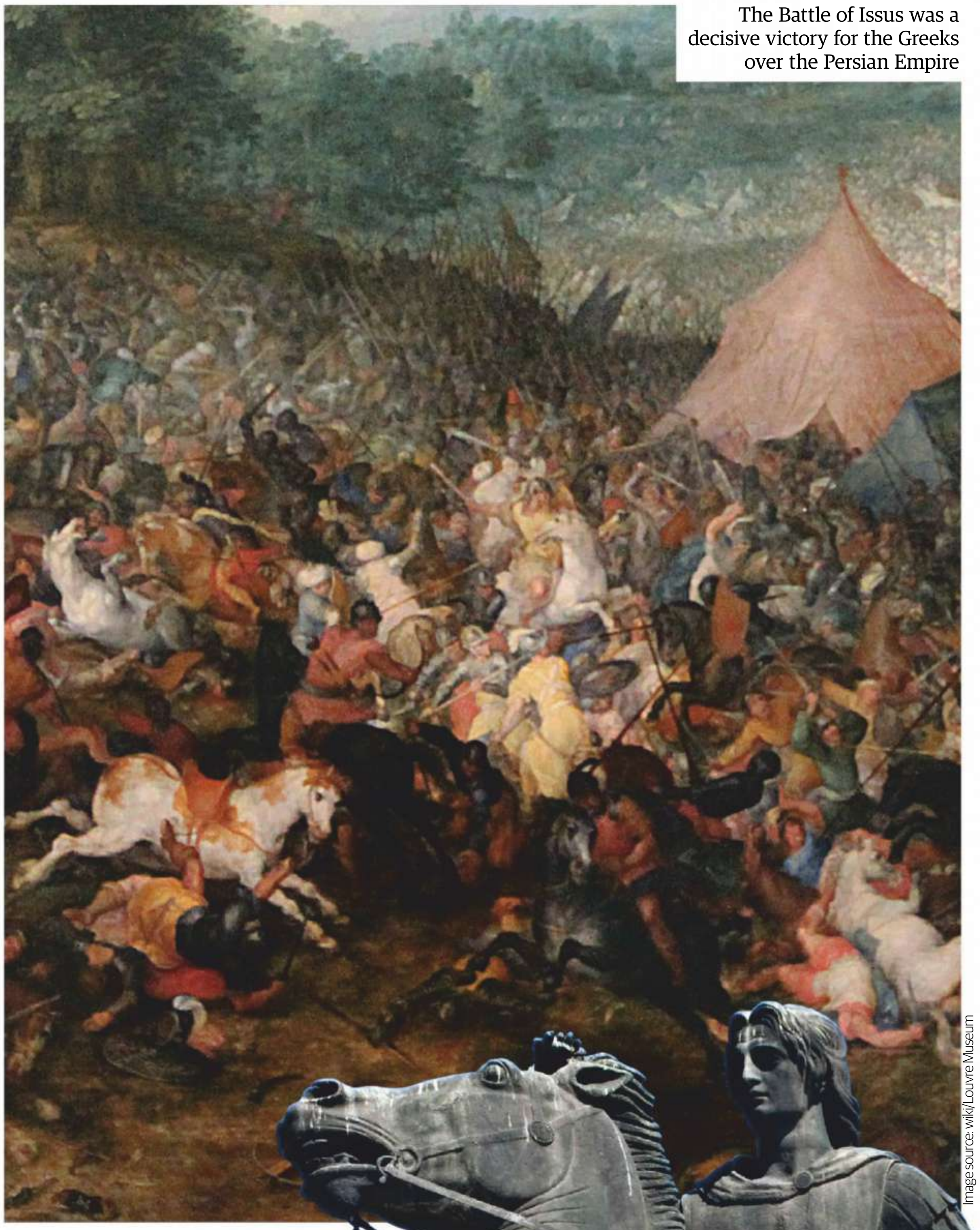


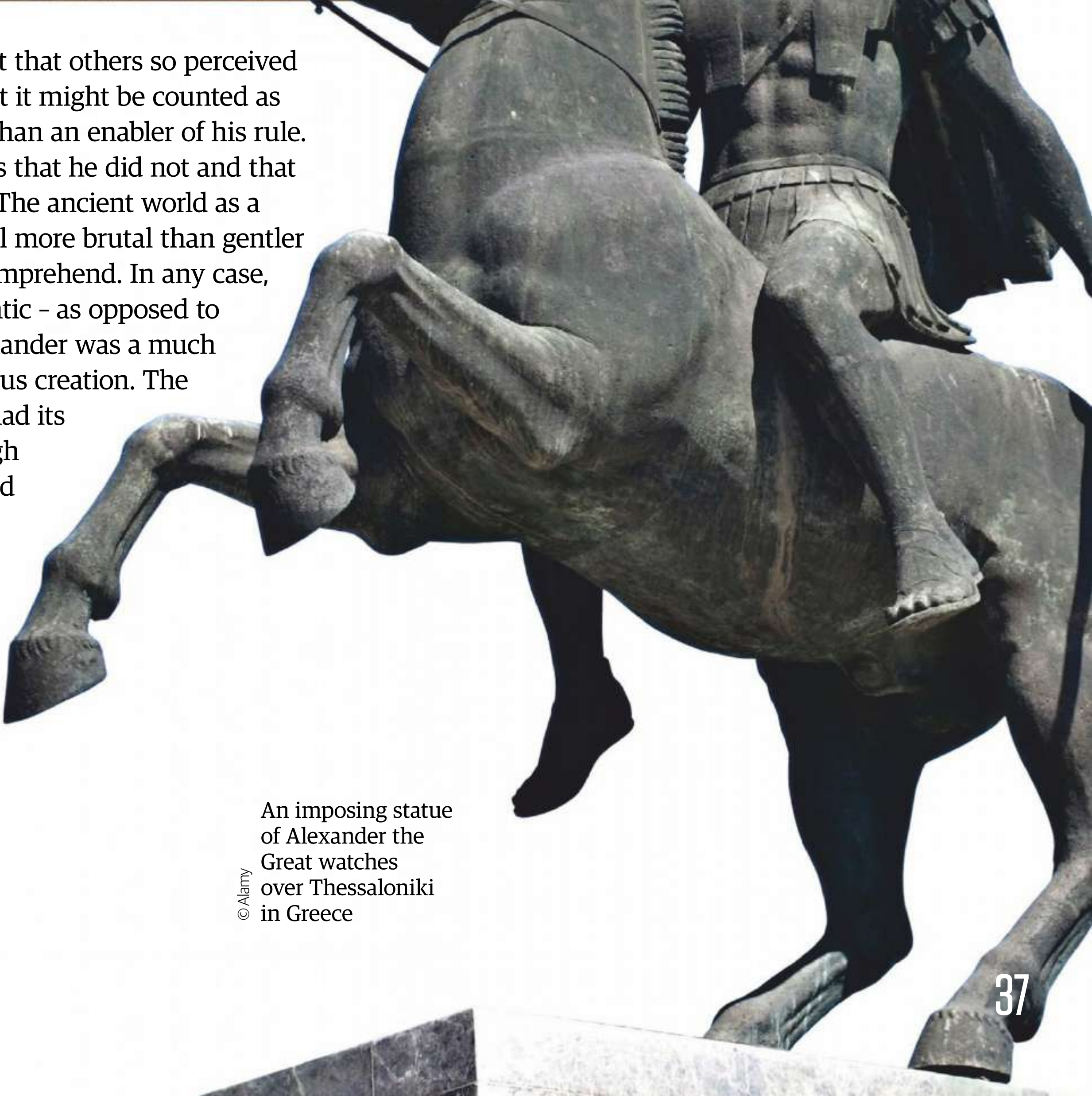
The Battle of Issus was a decisive victory for the Greeks over the Persian Empire

Image source: wiki/Louvre Museum

cluster and buzz like flies around the metaphorical corpse of the historical Alexander: to what extent did he cultivate a romanticised image of himself in order to mask his bloodthirsty tendencies?

There's no question but that he was bloodthirsty. Indeed, some historians today think he was uniquely and unnecessarily motivated by bloodlust, whereas others might gauge the extent of the blood he spilled against the vast size of the empire he created and the heterogeneous nature of the opposition he inevitably encountered in creating it. Nor is there any question but that he sedulously cultivated an image of himself as a divinely appointed and divinely gifted world-ruler. Official artists (sculptors such as Lysippus, painters such as Apelles, gem-cutters such as Pyrgoteles) were laid under contribution, for a handsome fee of course, as was an official historian. That proved a poisoned chalice when the historian chose to oppose one of his master and employer's most cherished moves, the integration of his Macedonian-Greek and Persian courts by way of the ritual of proskynesis, obeisance or the kowtow.

The question therefore is whether Alexander thought of himself as especially bloodthirsty, or whether he thought that others so perceived him, to the extent that it might be counted as an obstacle to rather than an enabler of his rule. This author's feeling is that he did not and that others did not either. The ancient world as a whole was a good deal more brutal than gentler ages find it easy to comprehend. In any case, the specifically romantic – as opposed to heroic – image of Alexander was a much much later, posthumous creation. The Alexander Romance had its origins only in the high Roman imperial period and really flowered only in the European Middle Ages. It is difficult enough for us to get any sort of accurate grasp of Alexander's mentality without introducing extraneous, anachronistic considerations.



An imposing statue of Alexander the Great watches over Thessaloniki in Greece

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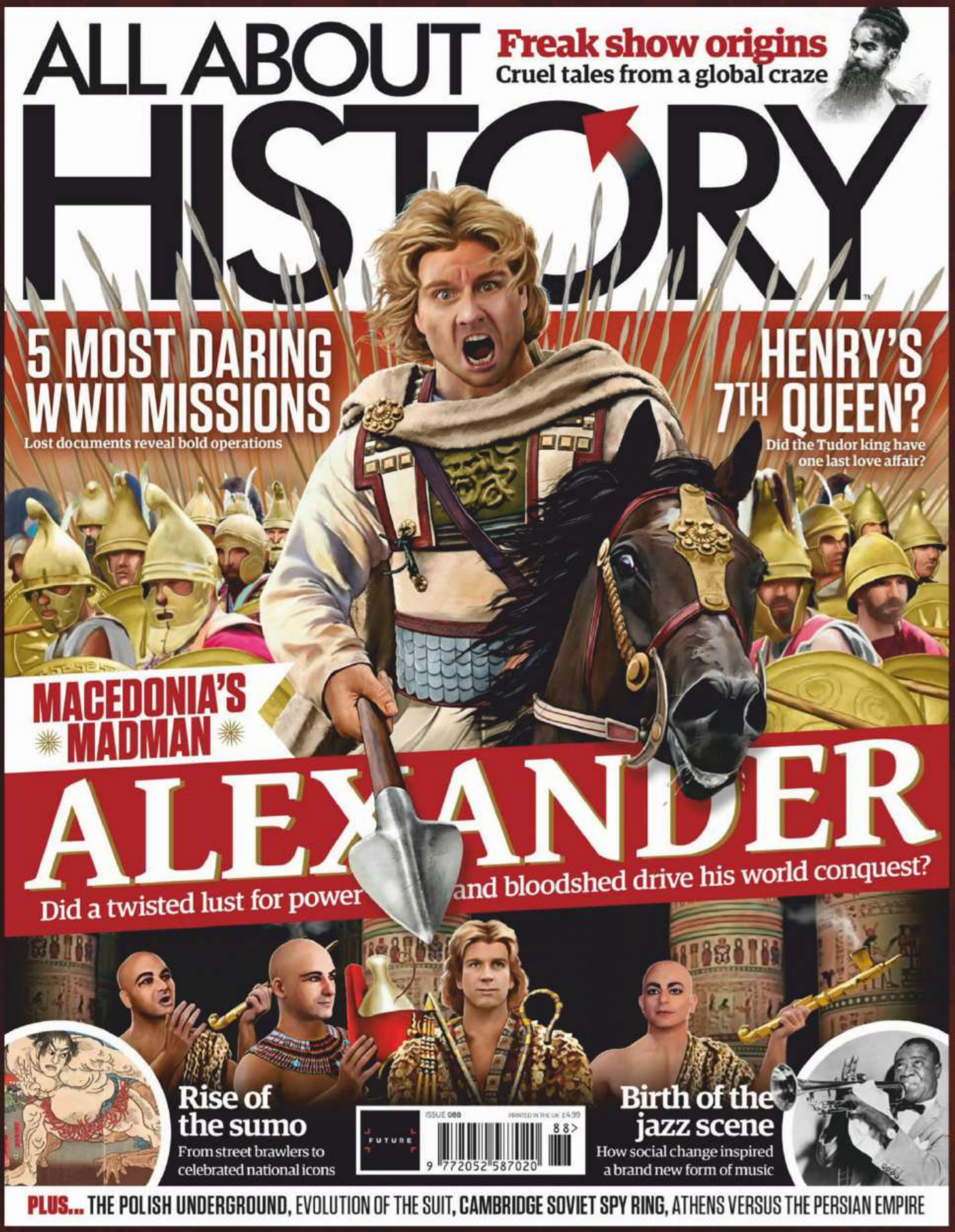
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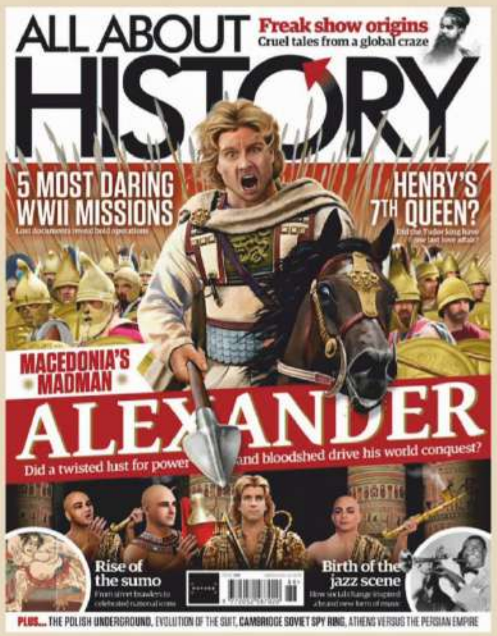

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Henry's 7th Queen?

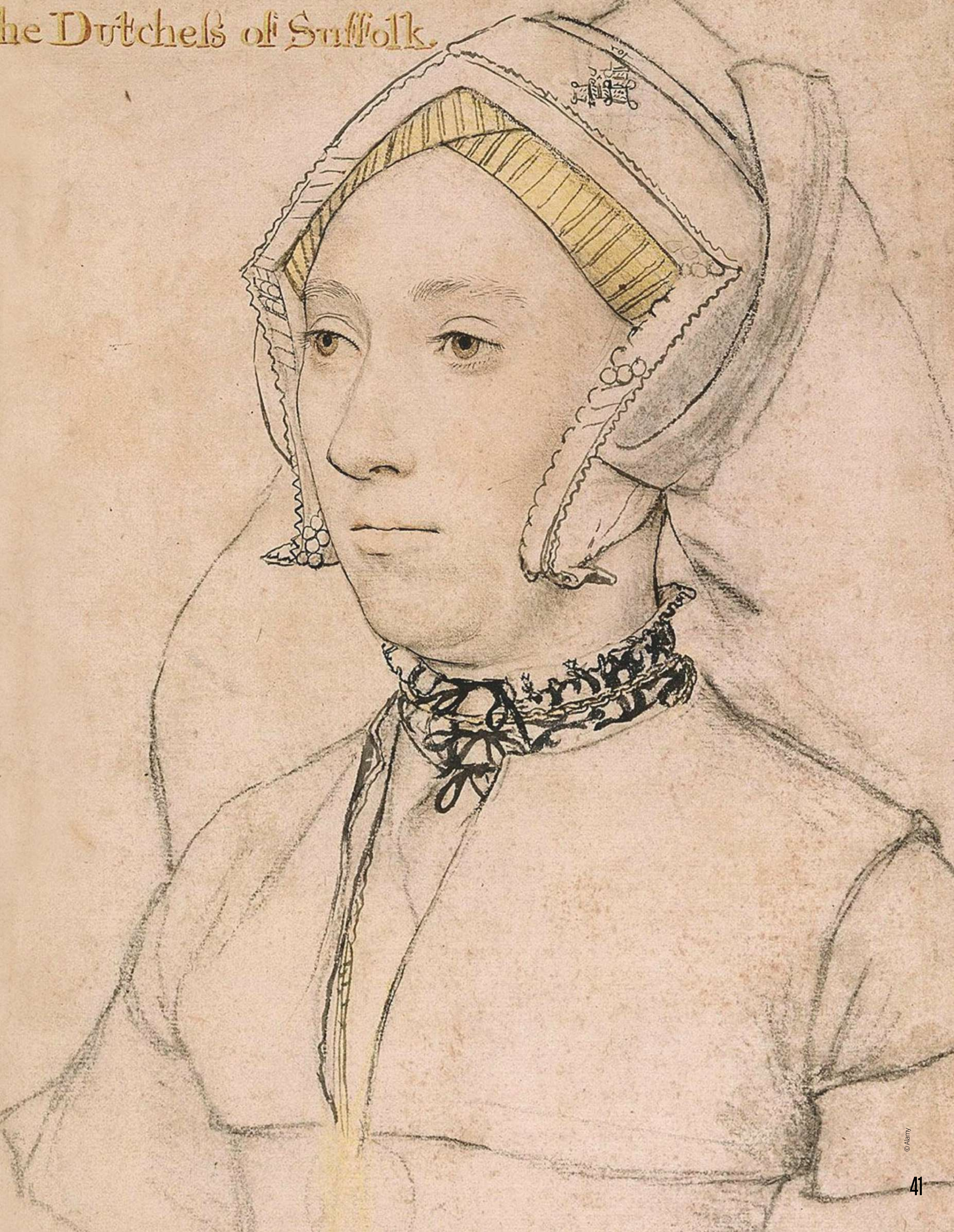
Did Henry VIII really consider making the outspoken and opinionated Katherine Willoughby, Duchess of Suffolk his seventh wife?

Written by Melanie Clegg

When Catherine of Aragon arrived in England on 2 October 1501, she brought with her a large entourage of around 60 Spanish courtiers, which included several young maids of honour. Their parents considered it a great honour for their daughters to accompany the future Queen of England to her new life as wife to Arthur, Prince of Wales and heir to Henry VII. The following spring, another group of young Spanish maidens arrived in England, this time dressed in mourning. They had been despatched by Catherine's mother, Queen Isabella, as soon as news arrived of Prince Arthur's premature death just a few months after his marriage had taken place. The Spanish queen was unable to come in person so did the next best thing, hoping that this influx of familiar faces might help her grieving daughter come to terms with her sudden change in circumstances. Among one of these two groups was Maria de Salinas, whose family were prominent at the Castilian court and may even have been distantly related to the royal family. It's possible that the two girls knew each other in Spain because we know they quickly became extremely close in the wake of Prince Arthur's death.

The faithful and devoted Maria remained at Catherine's side throughout the difficult next seven years as the young Spanish princess existed in a state of agonising limbo and even, on occasion, relative poverty on the periphery of her father-in-law's court as she waited to learn if she was to return to Spain or marry the next in line to the throne, Prince Henry. Maria's great loyalty was amply rewarded in the summer of 1509 when Henry VII died and within two months her mistress Catherine had married the new king, which naturally raised the prestige of her favourite lady in waiting.

When Maria married the wealthy landowner William Willoughby, 11th Baron Willoughby de Eresby on 5 June 1516, the king and queen made their approval of the match clear by providing Maria with a generous dowry, hosting the couple's wedding at Greenwich Palace and presenting them with Grimsthorpe Castle in Lincolnshire, which became their principal seat. When the couple's daughter ▶


he Dutchess of Suffolk

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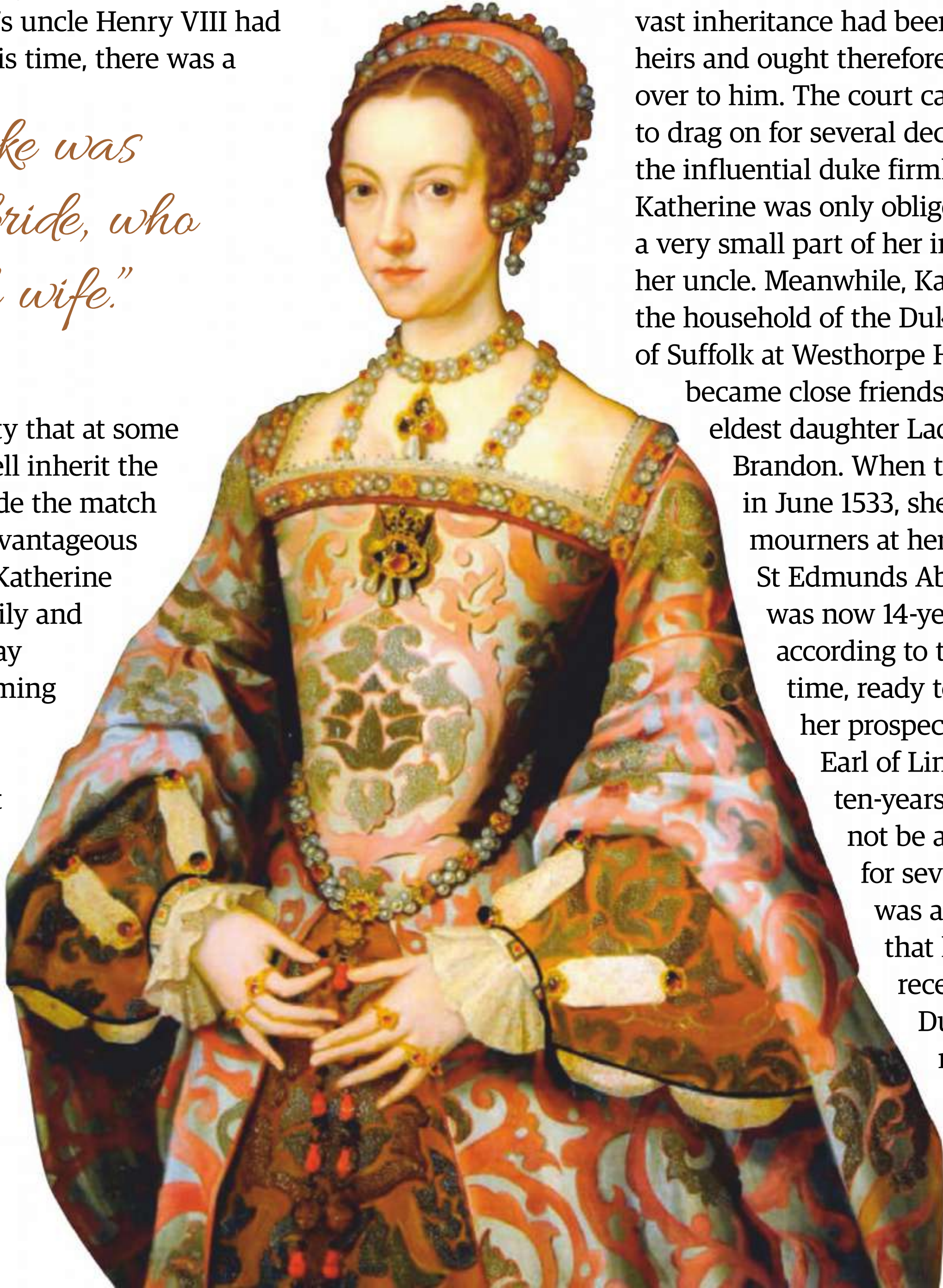
Henry VIII presented Grimsthorpe Castle to Maria and William Willoughby when they married in 1516. It remains in the hands of Katherine's descendants to this day

All images © Alamy

Katherine was born on 22 March 1519, Queen Catherine was naturally invited to be her godmother. It was a function that she also fulfilled for Catherine Parr, whose mother Maud was also a lady in waiting and close friend of the queen. Like Catherine of Aragon, Lady Willoughby suffered the sadness of losing children in infancy, with two sons, Henry and Francis, dying in early childhood. This left Katherine as sole heiress to the Willoughby fortune, which included over 60 estates spread across Lincolnshire, Suffolk and Norfolk bringing in an annual income of almost £1,000. This was a significant amount of money that was more than enough reason for seven-year-old Katherine to be considered one of the greatest heiresses of her time when her father died in October 1526. Although her mother Maria was still alive at the time of her father's death, Katherine nonetheless became a ward of King Henry, who still took a relatively friendly interest in the family even though his marriage to Catherine of Aragon was effectively over.

In March 1528, Katherine's wardship was sold on to Henry's great friend and brother-in-law Charles Brandon, Duke of Suffolk. He owned extensive property in East Anglia and was keen to secure Katherine as a bride for his son Henry Brandon, Earl of Lincoln, who was four years younger than his prospective wife and wouldn't be ready for marriage for quite some time. As the young Earl's uncle Henry VIII had no male heir at this time, there was a very real possibility that at some point he might well inherit the throne, which made the match extraordinarily advantageous as it would bring Katherine into the royal family and might even one day result in her becoming queen. (Although this would have been a bittersweet triumph for a family so closely aligned with Catherine of Aragon, who had failed to produce her own male heir.)

> *"At 49 years of age, the duke was 35 years older than his new bride, who was, furthermore, his fourth wife."*



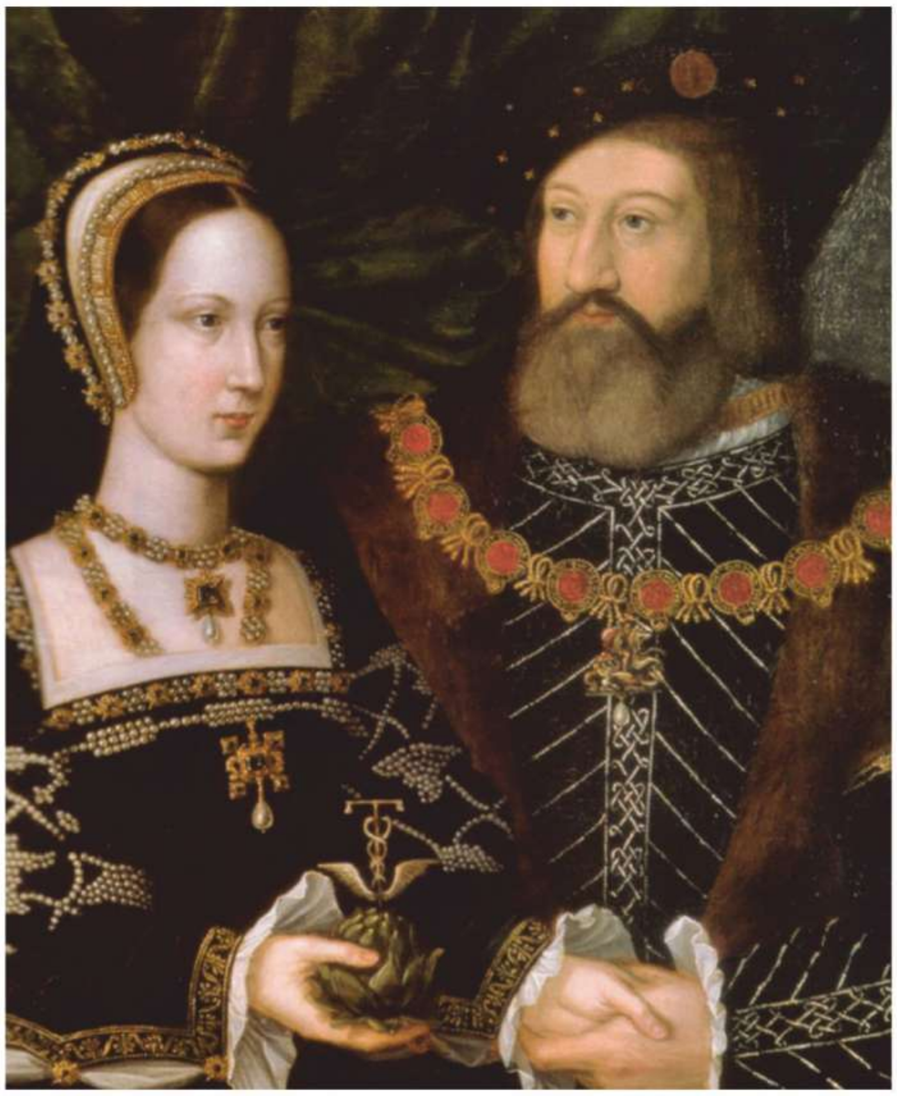
After he took on the wardship of her young daughter, the Duke of Suffolk turned out to be a powerful ally for the widowed Lady Willoughby as she dealt with a legal battle with her husband's brother Christopher Willoughby, who claimed that some parts of Katherine's vast inheritance had been entailed to male heirs and ought therefore to be handed over to him. The court case was destined to drag on for several decades but with the influential duke firmly on her side, Katherine was only obliged to hand over a very small part of her inheritance to her uncle. Meanwhile, Katherine joined the household of the Duke and Duchess of Suffolk at Westhorpe Hall, where she became close friends with their eldest daughter Lady Frances Brandon. When the duchess died in June 1533, she was one of the mourners at her funeral in Bury St Edmunds Abbey. Katherine was now 14-years-old and, according to the custom of the time, ready to be married – but her prospective husband the Earl of Lincoln was only ten-years- old and would not be able to marry her for several years. This was a conundrum that his father, the recently widowed Duke of Suffolk, neatly solved by marrying her himself less than two months after the death of his wife on 7 September 1533. At 49, the duke was 35 years older than his new bride who was, furthermore, his fourth wife. However, although later events showed just how strong willed and even waspish the new Duchess of Suffolk could be, she appears to have entered this arrangement meekly enough, having been carefully raised like all other girls of her class and generation to obey her elders without question and place family honour above personal preference. Nonetheless, although some at court may have had their doubts about the outcome of such a mismatched alliance, it seems that the Suffolk marriage was a relatively happy one. It was certainly a fruitful one – the couple's first child, Henry, was born in September 1534, just over a year after their wedding – replacing Katherine's former fiancé Henry, who had died that March, as her husband's heir.

Although her husband, due to his position at court, was obliged to offer at least nominal support to his close friend Henry VIII with regard to his ongoing divorce of Catherine of Aragon, his previous wife Mary Tudor had made no secret of her antipathy towards Anne Boleyn and refused to give up her friendship with her former sister-in-law. Now, he once again found his loyalties divided as naturally his new wife Katherine was staunchly on the side of her godmother, who had been banished from court at the end of 1531. Although Katherine's mother Maria had been forbidden to see her friend and former mistress, when she learned that Catherine of Aragon lay close to death at Kimbolton Castle at the end of 1535, she inveigled her way inside and was at her side when she passed away on 7 January 1536. When Catherine was laid to rest in Peterborough Cathedral at the end of the month, Katherine and her step-daughter Eleanor Brandon, both dressed in heavy black, were among the chief mourners at the ceremony.

Six months later, Katherine was present at a far happier royal occasion when she accompanied her husband to the wedding of King Henry and Jane Seymour, which took place just 11 days after the execution of Anne Boleyn. As Duchess of Suffolk and wife to one of the king's closest and oldest friends, Katherine held a highly prominent position at court, and thanks to her large personal fortune she was able to live in splendour with fine clothes, dazzling jewels and magnificent furnishings.

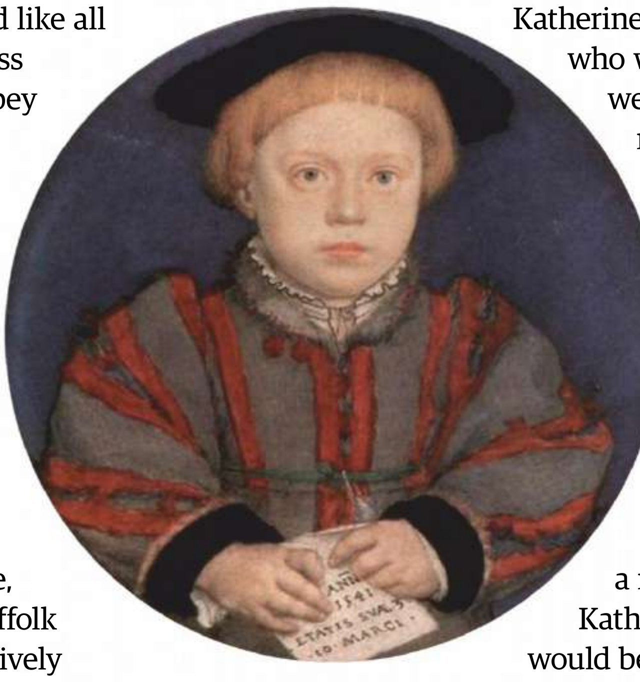
When Anne of Cleves arrived in England in December 1539, it was Katherine and her husband who were despatched to welcome her to Dover, no doubt armed with instructions to make as impressive a display as possible. Although King Henry's first meeting with his bride shortly afterwards was not a marked success, Katherine and Anne would become great friends.

More importantly, Katherine was becoming increasingly friendly with King Henry, who clearly liked her company. The pair had started to exchange New Year's gifts in 1534, and by 1538 it was being noted at court that the king very much enjoyed dancing and making merry with the young Duchess of Suffolk. She was just 19 – three years younger than the king's daughter Lady Mary, with



OPPOSITE Katherine was a close friend of Catherine Parr and was one of the very few people present at her wedding to Henry VIII in 1543

ABOVE The Duke of Suffolk fell out of favour with Henry VIII for a time when he married Henry's sister Mary



RIGHT Katherine's younger son, Charles Brandon succeeded to the title of Duke of Suffolk after his brother's death, only to die as well just a few hours later

Charles Brandon, Duke of Suffolk

The chequered marital history of Katherine's husband, the Duke of Suffolk was complex even by Tudor standards

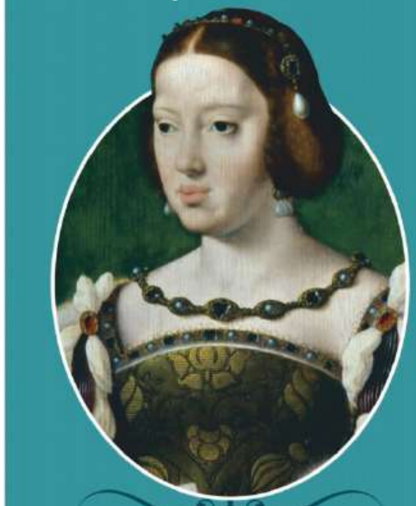
When Sir William Brandon, Henry VII's standard bearer was killed by Richard III at the Battle of Bosworth Field in August 1485, the new Tudor king had his only son Charles raised at court as a mark of his gratitude. Brandon became close friends with the king's second son Henry, Duke of York, who succeeded his father as Henry VIII in 1509. Brandon's friendship with Henry VIII, who made him Duke of Suffolk in 1514, lasted for the rest of his life, although it was temporarily threatened when Charles secretly married Henry's youngest sister, Mary, Dowager Queen of France in 1515, after which the couple temporarily lost Henry's favour and were banished from court.

Brandon's marital history was as complicated as that of his best friend. As a young man, he became engaged to Anne Browne but then deserted her when she was pregnant with their eldest daughter Anne in order to marry her far more wealthy widowed aunt, Margaret Neville, only to divorce Margaret within a few months before marrying Anne, with whom he had another daughter, Mary in 1510.

After Anne Browne's death in 1511, Brandon became betrothed to his eight-year-old ward, Elizabeth Grey, Viscountess Lisle and even assumed the title of Viscount Lisle in anticipation of the marriage, only to forfeit it when he married Mary Tudor instead. After Mary died in 1533, he married another ward, Katherine Willoughby, who remained his wife until his death in August 1545 at the age of 61.

The Would-be Brides

Although he apparently preferred to marry English roses, Henry's name was also linked with some foreign princesses

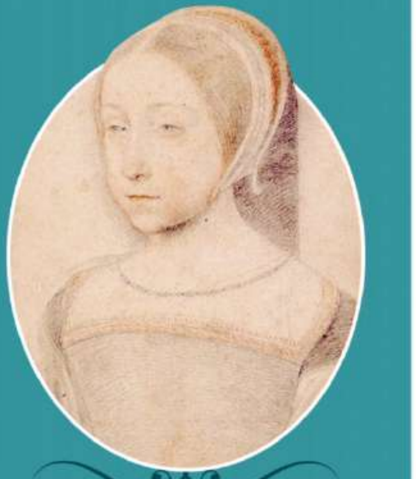


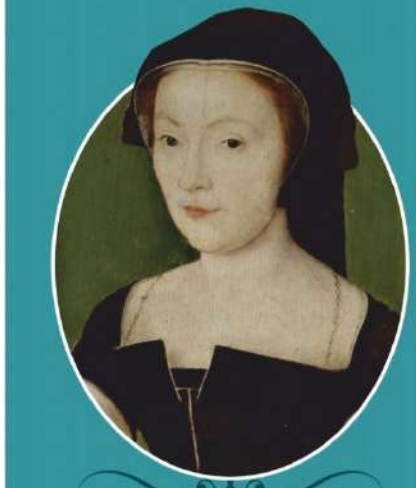
Eleanor of Austria

When Henry became heir to the throne, his father began to look for a suitable bride while publicly saying Henry should marry Prince Arthur's widow, Catherine of Aragon. Henry VII wanted an alliance with Emperor Maximilian I and plotted to marry his son to the Emperor's granddaughter, Eleanor of Austria. But these plans were abandoned when Henry VII died in 1509 and his son decided to marry Catherine instead.

Renée de France

When Henry VIII first consulted Cardinal Wolsey in 1527 about divorcing Catherine of Aragon and taking another wife, Wolsey began looking into the possibility of a match with Princess Renée, the daughter of Louis XII and sister-in-law of François I. Wolsey was mortified when Henry announced his intention of marrying Anne Boleyn, who up until this point Wolsey had considered as a lowly mistress.



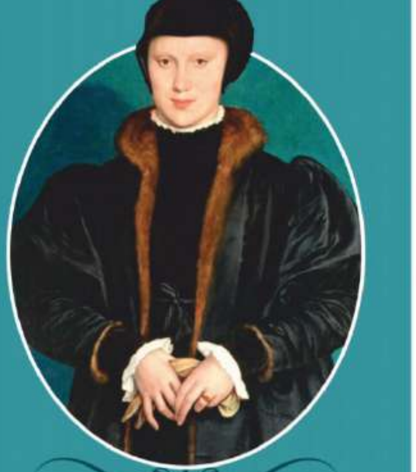


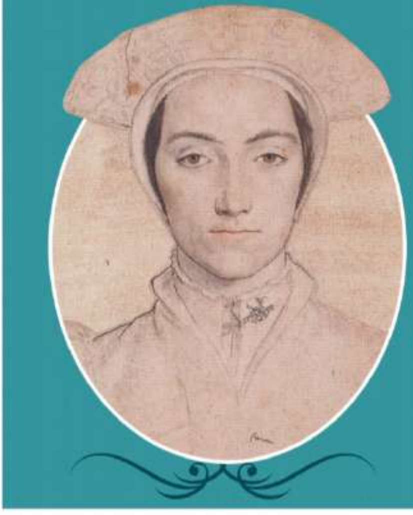
Marie de Guise

Although Henry VIII sincerely mourned Jane Seymour, he was soon looking for another bride. Upon hearing that his nephew James V of Scotland, whom he regarded as a rival, had asked for the hand of the widowed Marie de Guise, Duchesse de Longueville, he maliciously approached François I and Marie's father, the Duc de Guise to see if they would consider his suit instead, only for them to tactfully turn him down.

Christina of Denmark

The widowed Henry VIII had heard that Christina, youngest daughter of Christian II of Denmark and widow of the Duke of Milan, was beautiful and despatched Holbein to Brussels in order to paint her portrait. But Christina, who was a great niece of Catherine of Aragon, made no secret of her dislike of the match and announced that "if I had two heads then one should be at the King of England's disposal".





Amalia of Cleves

In 1539, Henry VIII despatched Holbein to Germany in order to paint Anna and Amalia, the sisters of the Duke of Cleves, who were both being considered as prospective brides. After studying the resulting portraits, Henry decided that he preferred the elder princess, Anne. Amalia would never marry and died in Düsseldorf in 1586.

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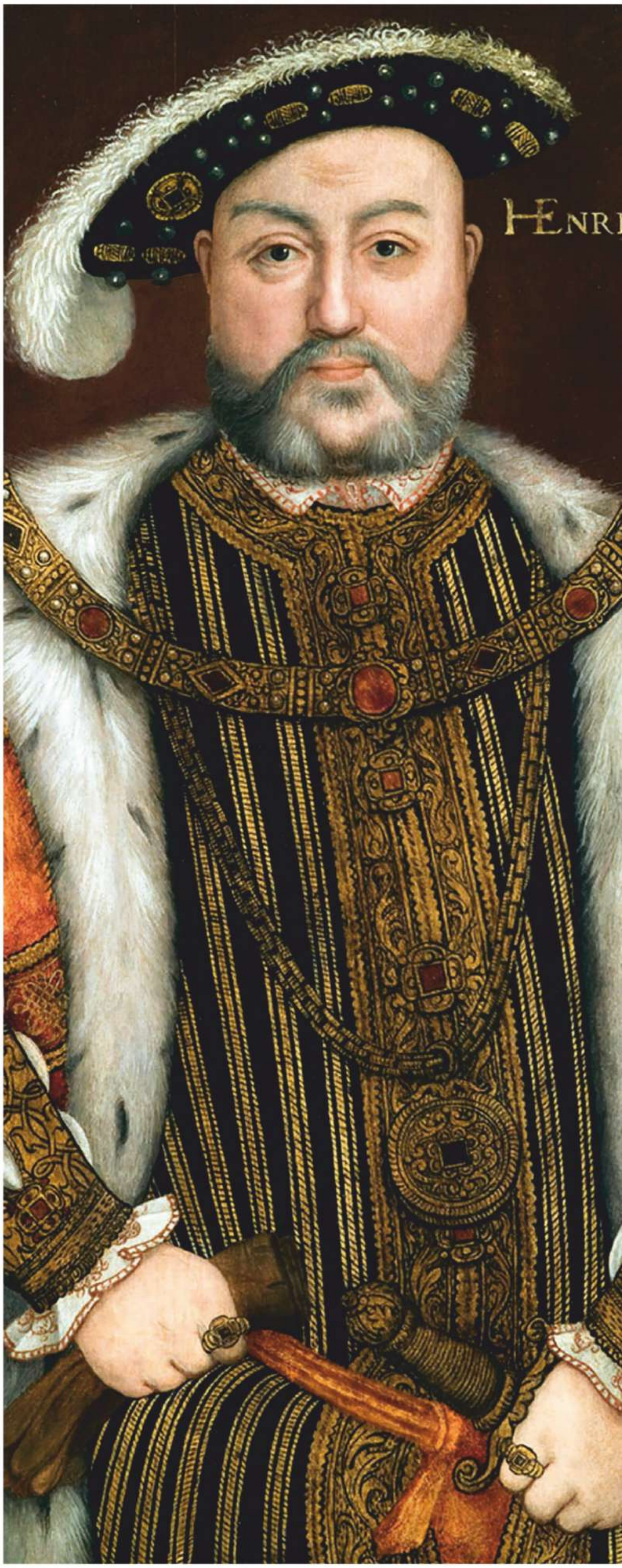
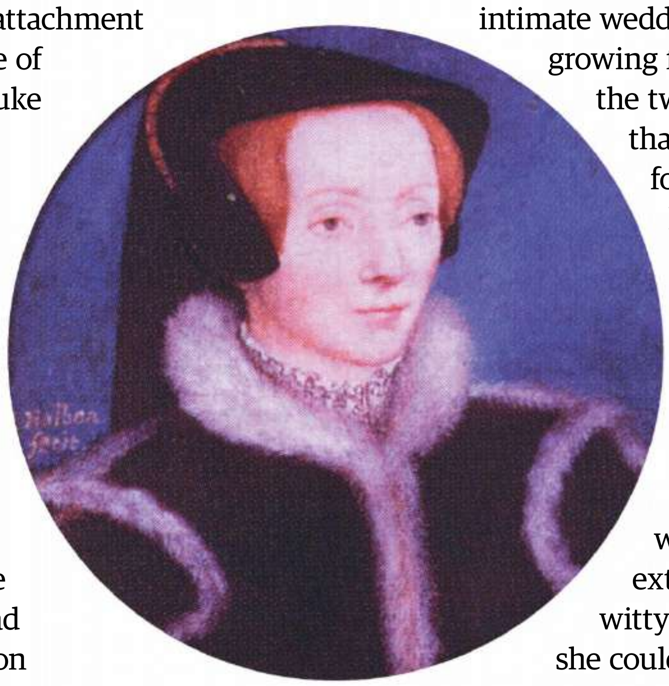




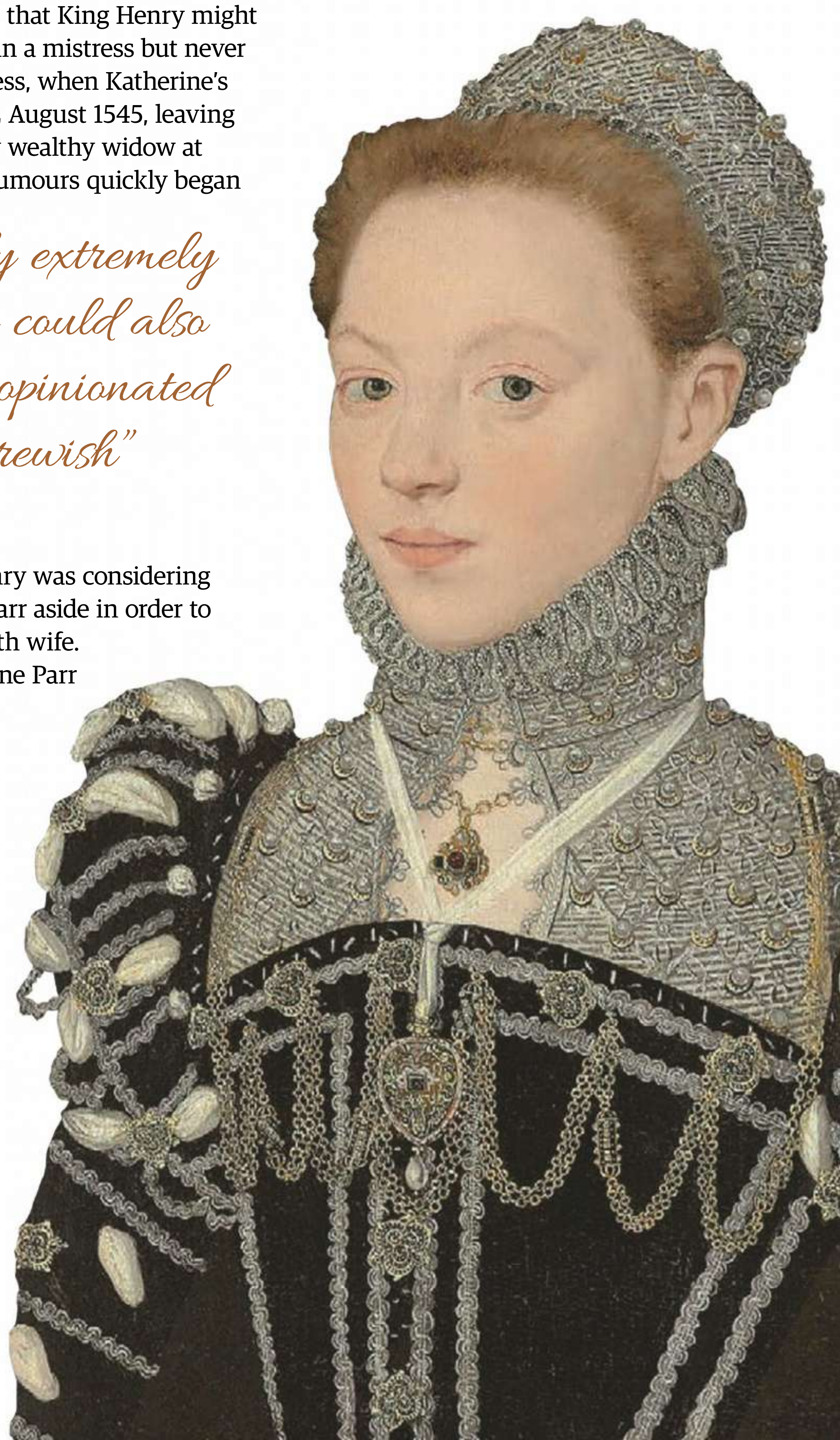
whom she had become friends. Although Henry VIII is known to have enjoyed the company of mistresses, they were usually either unmarried ladies or provided by helpfully compliant husbands. This makes it very unlikely that he would have formed a romantic attachment with the young wife of Charles Brandon, Duke of Suffolk, who was anything but acquiescent in personality and would almost certainly have strongly protested against such an arrangement.

Although they were relatively close in age, Katherine had very little in common with King Henry's fifth wife Catherine Howard, not least because she had very little time for the Catholic court factions that the new queen represented. Although Katherine had been raised as a Catholic, she had encountered evangelical Protestant literature and its reforming advocates after her marriage and, no doubt to the dismay of her mother, had quickly become intrigued by the New Faith and increasingly dismissive of the hardline Catholics at court. She especially detested Stephen Gardiner, Bishop of Winchester - to the extent that she named her pet dog Gardiner after him as it amused her to make him come to heel or beg. Although King Henry's Reformation had removed the authority of the Catholic Church in England, it was still a dangerous time for more radical Protestants, especially those at court like Katherine and her friends, who felt themselves to be under constant surveillance. Although it's possible that she had known her for much longer as their mothers were both close to Catherine of Aragon, it was almost certainly at this time that Katherine's friendship with fellow evangelical Catherine Parr, whom she would have encountered in the household of her friend Lady Mary, blossomed. When Catherine Parr became Henry VIII's sixth wife on 12 July 1543, her great friend Katherine, Duchess of Suffolk was one of the twenty witnesses who crammed into the queen's closet at Hampton Court Palace to witness the intimate wedding ceremony. The growing friendship between the two women meant that Katherine now found herself in the king's presence even more, which clearly gave him great pleasure as he enjoyed her company so much. However, although Katherine was obviously extremely intelligent, witty and amusing, she could also be sharp-tongued, short-tempered, opinionated and, on occasion, downright shrewish - qualities that King Henry might tolerate for a while in a mistress but never in a wife. Nonetheless, when Katherine's husband died on 22 August 1545, leaving her as an extremely wealthy widow at the age of just 26, rumours quickly began to fly that King Henry was considering casting Catherine Parr aside in order to make her his seventh wife.

> *"Although Katherine was obviously extremely intelligent, witty and amusing, she could also be sharp-tongued, short-tempered, opinionated and, on occasion, downright shrewish"*

Although Catherine Parr had proved herself to be an exemplary wife, a gracious queen and a kind and thoughtful stepmother to Henry's three children, her Protestant sympathies had made her many enemies at court who would have been only too happy to see her removed from power and replaced by someone more receptive to their own conservative Catholic views. However, if that were indeed the case then the opinionated Duchess of Suffolk, who was well known to have strong leanings towards the New Faith and had made no secret of her antipathy towards Bishop Gardiner and other leading Catholics, would hardly be their preferred option when there were plenty of pliable young Catholic maidens available at court.

Despite this, when the Catholic faction moved against Catherine Parr in 1546 and attempted to persuade King Henry to have her arrested for heresy, rumours abounded all across Europe that the beautiful Katherine, Duchess of Suffolk was already being lined up as her replacement. The fact that the queen, despite being married three times, had failed to have a child whereas the duchess, who was seven years her junior, had two healthy sons was cited by some, including the Imperial ambassador François van der Delft, as a ▶



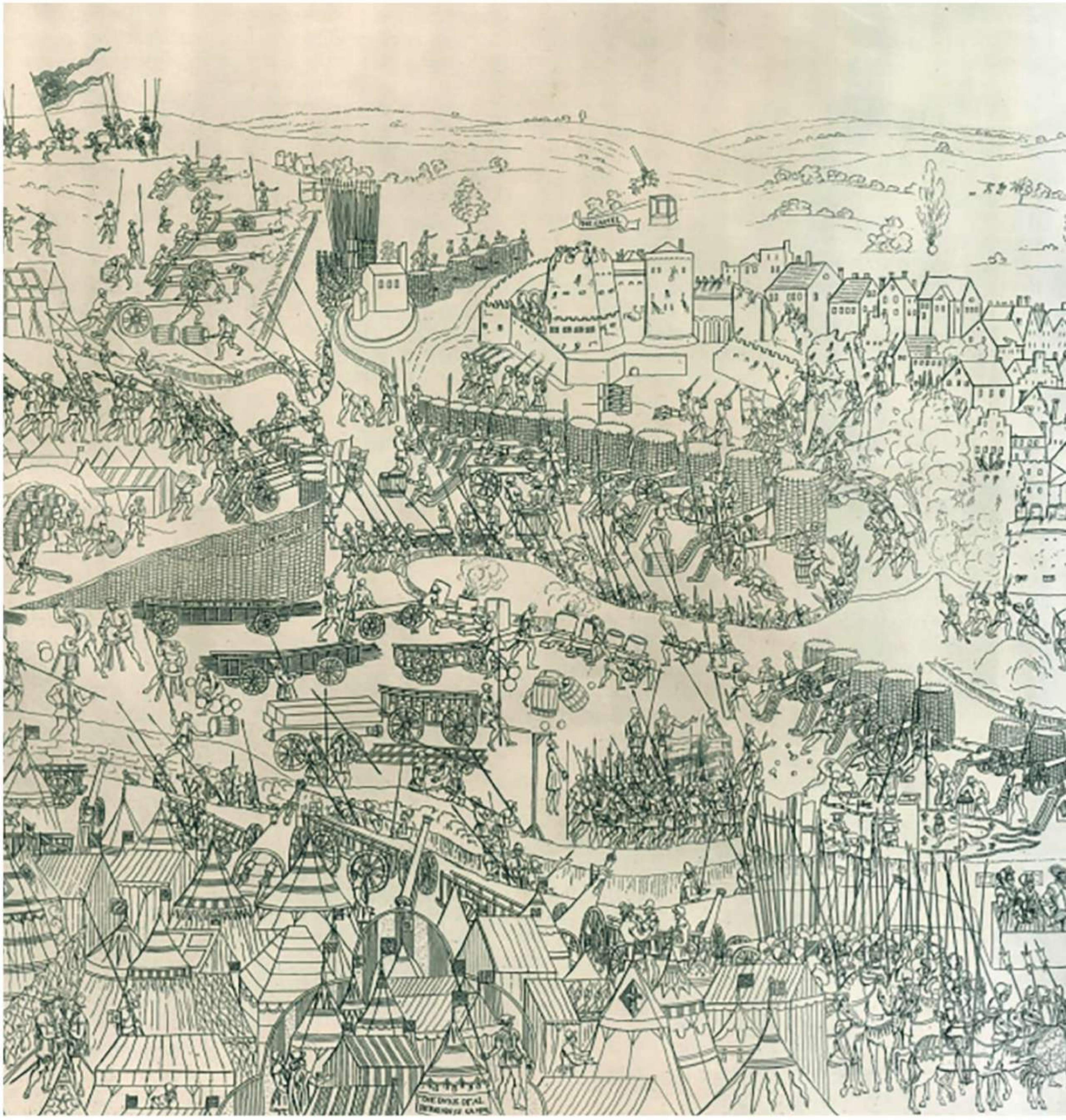
LEFT Although his good looks and athletic physique had once been admired throughout Europe, Henry looked very different by the middle of the 1540s

ABOVE Katherine Willoughby was considered to be one of the most attractive women at Henry's court - as well as one of the wealthiest

RIGHT Katherine's daughter Susan Bertie, Countess of Kent followed in her mother's footsteps with her espousal of the Protestant faith and was favoured by Elizabeth I reason why King Henry's wandering eye fell upon her. His own son Edward was thriving in the royal nursery but as Henry, himself a second son who had benefited from the premature death of an elder brother, knew only too well, one could never have enough male heirs.

What Katherine thought of all this is unknown but it is unlikely that she regarded the idea of marrying the king with any favour, especially if her elevation came at the price of her good friend's downfall and also put herself in considerable personal danger due to her religious beliefs. It's also unlikely that she was attracted to Henry on a personal level as by the summer of 1546, the 55-year-old king appeared much older than his years and was a far cry from the handsome, athletic, golden-haired youth who had captured all hearts several decades earlier. Nonetheless, if the rumours that Henry was considering making her his next wife were indeed true, it's unlikely that even Katherine, renowned as she was for her forthright manner and supreme, breezy self-confidence, would have risked causing massive offence by turning him down.

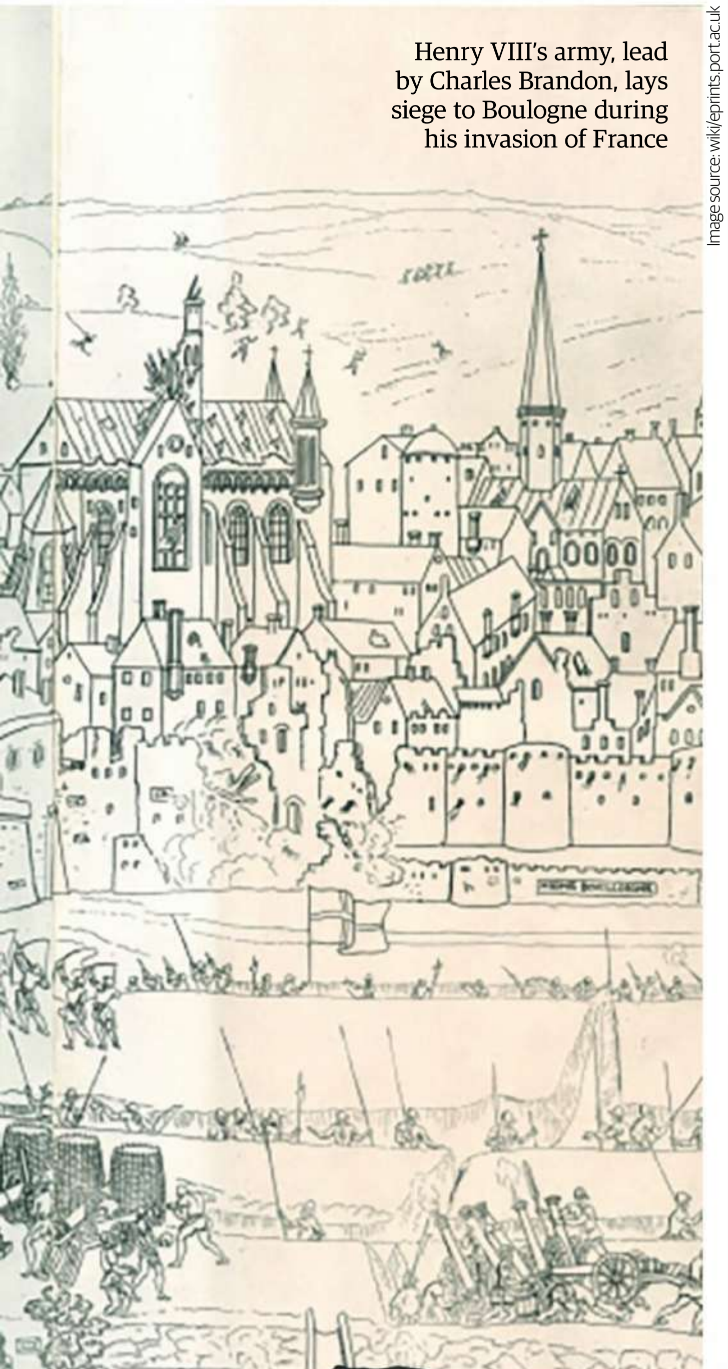
Whatever the truth of the matter, the friendship between Catherine Parr and the Duchess of Suffolk appears to have remained intact despite the rumours that one was being groomed to take the place of the other. When Henry VIII died in January 1547, Katherine was on hand to support her friend and may even have been present five months later when the dowager queen married Thomas Seymour at the end of May. A few months after this, in November, Katherine sponsored the publication of Catherine Parr's book *The Lamentation Of A Sinner*, an elegantly written, groundbreaking work that did



The Marian Exiles

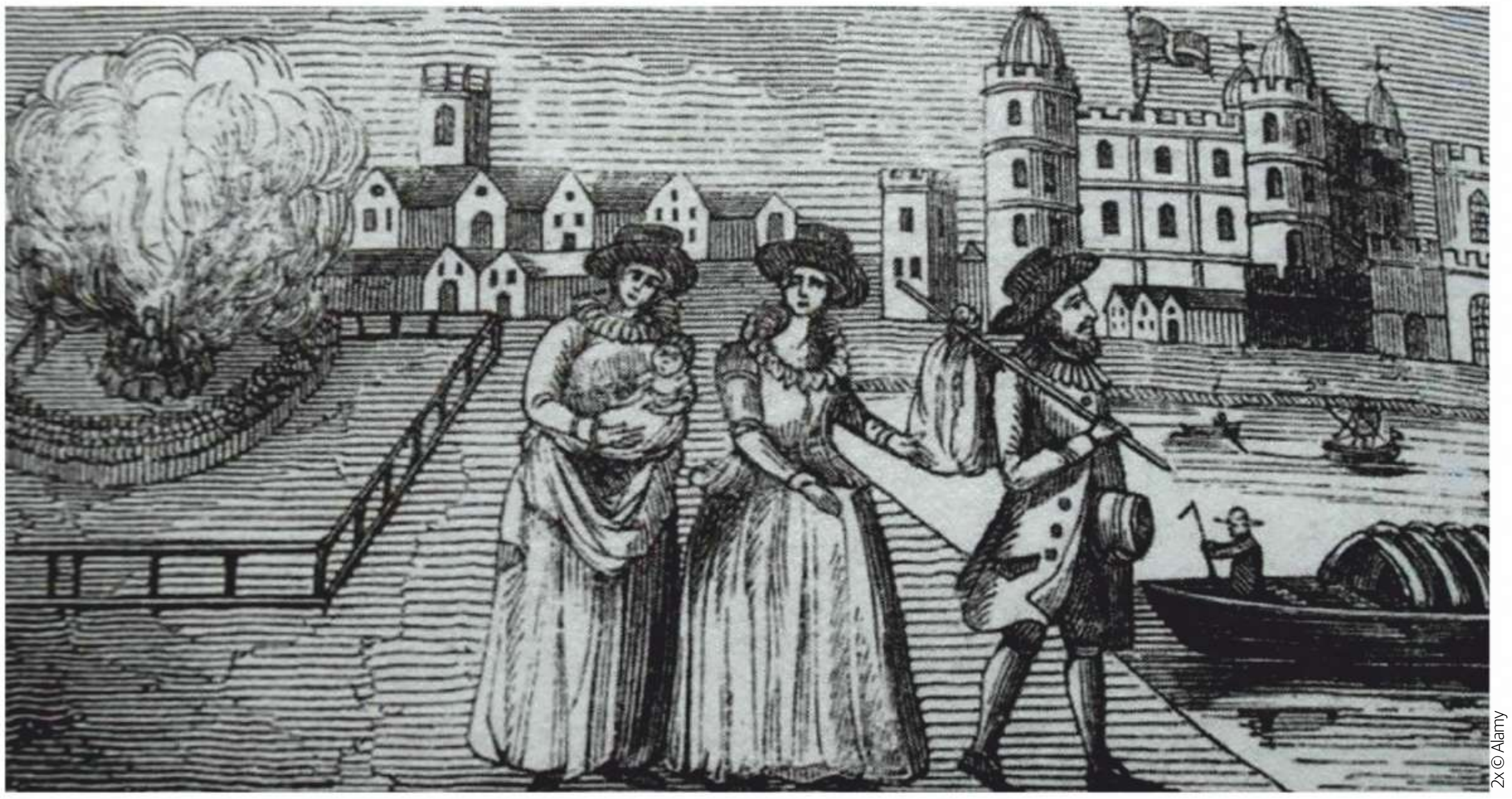
Fearing persecution by Mary I, almost 1,000 English Protestants fled to the Continent during her reign

Having enjoyed a period of relative peace and prosperity under Edward VI, English Protestants once again found themselves under threat after the young king's premature death in 1553, when he was succeeded by his staunchly Catholic sister Mary I. As the new queen made no secret of her antipathy towards reformists and her determination to reinstate Roman Catholicism in England, many of her Protestant subjects deemed it prudent to leave for the more tolerant parts of the Continent, where they would be free to live and worship as they pleased. Between 1553 and 1558, when Mary died and was succeeded by her Protestant sister Elizabeth I, it is estimated that around 800 English Protestants left the country, with most of them preferring to settle in the Netherlands, Germany and Switzerland, where they established their own communities and joined the local Protestant congregations. Although most of the exiles were members of the clergy or theology students, there were also several members of the nobility such as the dowager Duchess of Suffolk, William Cecil and Anne Boleyn's niece, Catherine Carey and her family. The largest collection of exiles lived in Geneva, drawn there by the presence of the famous reformer John Calvin and the controversial Scottish exile John Knox. Knox's strident condemnation of female monarchs, which was intended to denounce Mary I and Marie de Guise but unfortunately also caused offence to supporters of Elizabeth Tudor, brought him into conflict with many of the English Protestants.



Henry VIII's army, lead by Charles Brandon, lays siege to Boulogne during his invasion of France

Image source: wiki/eprints.port.ac.uk



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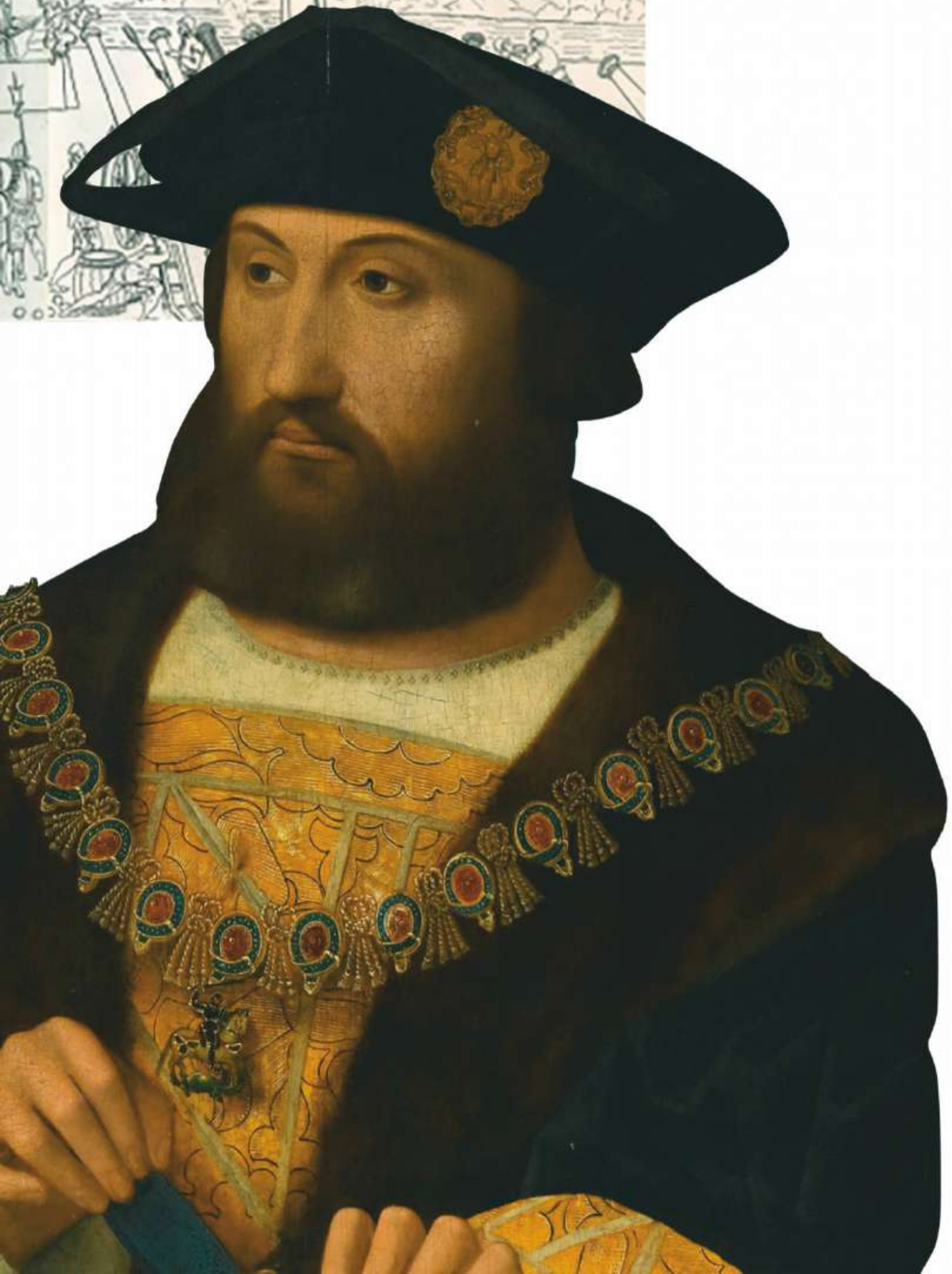
ABOVE Katherine flees England with husband Richard, daughter Susan and a wetnurse

BELOW Charles Brandon, Duke of Suffolk was 35 years older than Katherine, who was his fourth wife



much to further the reformist cause in England. Sadly, the former queen did not survive for long enough to fully enjoy the success of her work as she died on 5 September 1548, shortly after giving birth to her daughter Mary Seymour. When her widower Lord Seymour was executed in March 1549, the orphaned Mary, who was just seven months old, was entrusted to Katherine's care. Although the duchess had cared deeply for the child's mother, she made no secret of her dismay to have the baby foisted upon her, especially as Mary had been left penniless by the confiscation of her parents' property and was entirely dependent upon Katherine's generosity.

> *"It is unlikely that Katherine regarded the idea of marrying the king with any favour, especially if her elevation came at the price of her good friend's downfall"*

Infuriated by the situation, the duchess, forthright as ever, wrote to Sir William Cecil to ask for help with meeting Mary's expenses. Cecil did his best to help but as Mary Seymour almost certainly died at some point before her second birthday, it's not likely that she was a part of Katherine's household for long enough for any assistance to be required. This minor calamity, the unmourned death of an unwanted child, paled into insignificance on 14 July 1551 when both of Katherine's sons, who were studying together at Cambridge, died of sweating sickness on the same day, leaving her distraught. Like many people, Katherine reacted to this terrible tragedy by examining her faith, which emerged stronger than ever.

In 1553, she married for a second time, to Richard Bertie, her master of the horse who came from a relatively humble background and was certainly considered by her contemporaries to be a highly unusual if not inappropriate match for a dowager duchess. However, Bertie not only shared Katherine's religious beliefs but was also well educated, with a degree from Oxford and a talent for languages. The couple's first child Susan was born in 1554 but by the time her brother Peregrine arrived a year later, the family had left England and, along with hundreds of other so-called Marian Exiles, settled on the Continent in the wake of Mary I's accession to the throne. Although Katherine had been friendly with Mary during her youth at court, she knew that this connection would not be enough to save her from imprisonment and perhaps even execution should the new queen step up her persecution of Protestants. The Bertie family remained overseas, primarily in Germany and Poland, until Elizabeth I succeeded her sister in 1558. They returned and settled at Katherine's Grimsthorpe estate, where the duchess, formidable until the very end, died on 19 September 1580 at the age of 61.

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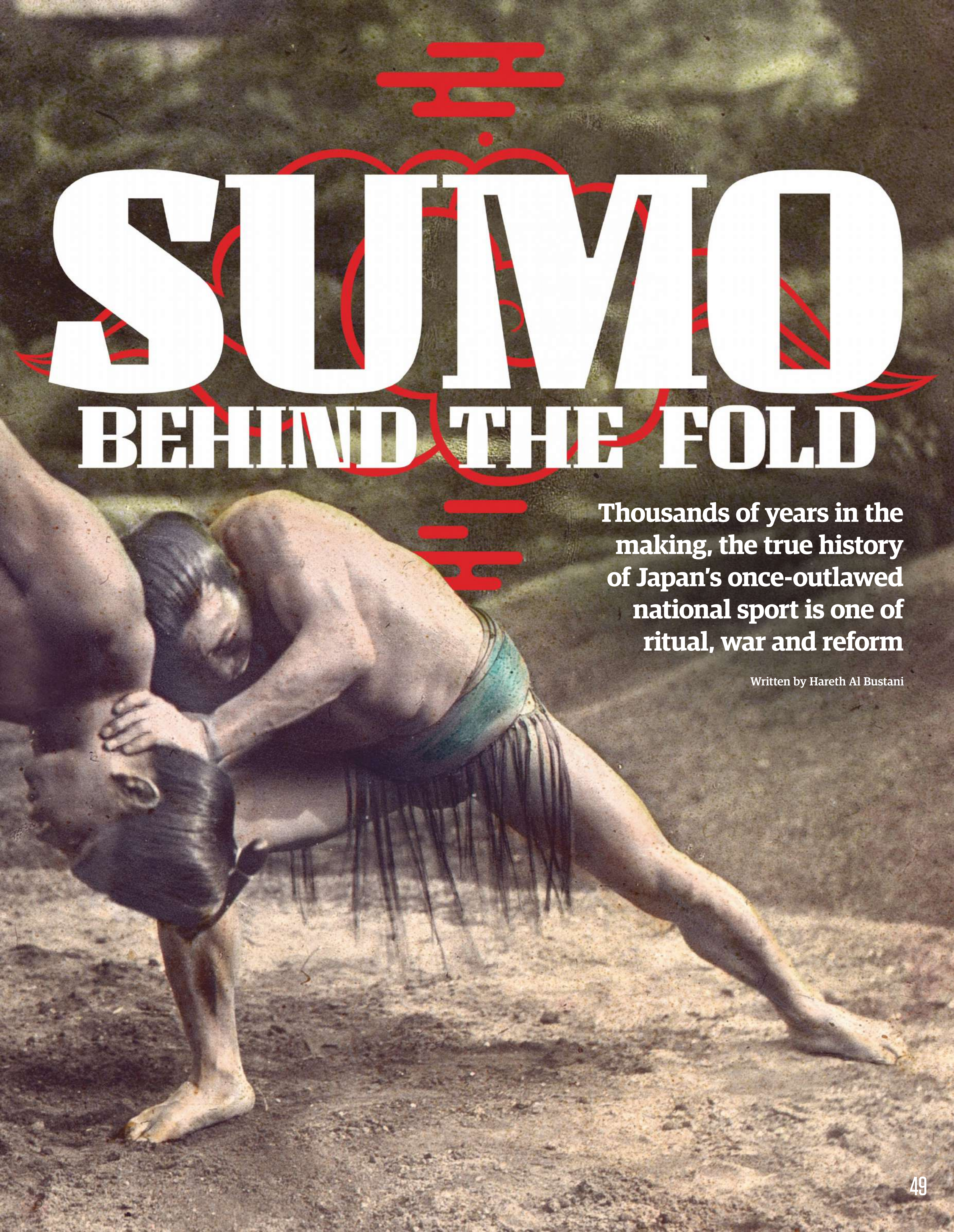


SUMO

BEHIND THE FOLD

Thousands of years in the making, the true history of Japan's once-outlawed national sport is one of ritual, war and reform

Written by Hareth Al Bustani

The past two weeks have been leading to this moment. The atmosphere is electric; bento boxes are placed to one side, cameras flash, thousands of men, women and children sit on the edge of their seats. In the middle of this great hall, two giants stare one another down, masses of muscle and fat. After drinking 'strength water' and throwing salt over the ring to purify it, they stomp their feet to ward off evil spirits. "Hakkeyoi," yells the referee, waving a general's battle fan, dressed in a Kamakura-style kimono, as screams erupt all around. It's over in an instant as the two slap, trip and grab at one another's belts, desperately trying to unbalance the other or throw them out of the ring.

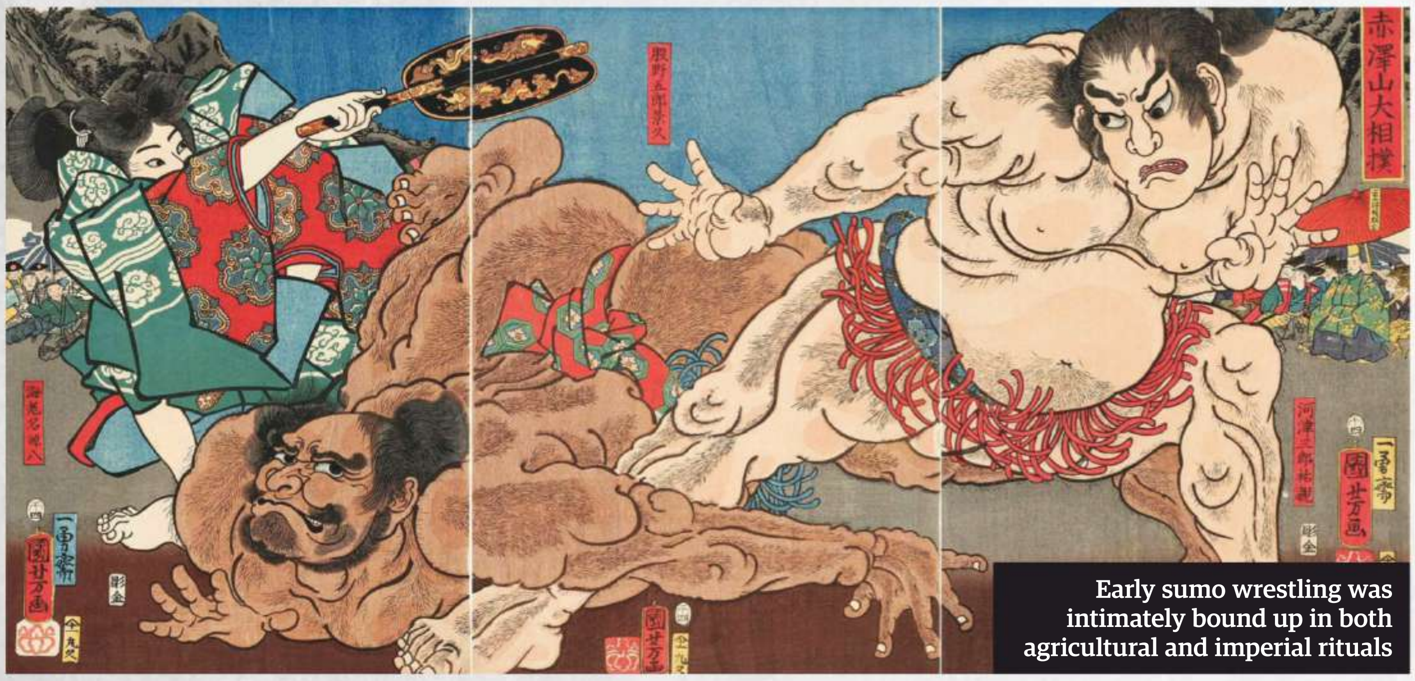
Sumo is a sport where ancient rituals almost trump the act itself. Though its lineage goes back 1,500 years, from back-alley brawls to imperial harvest rituals, modern sumo is the culmination of many strands of Japanese wrestling.

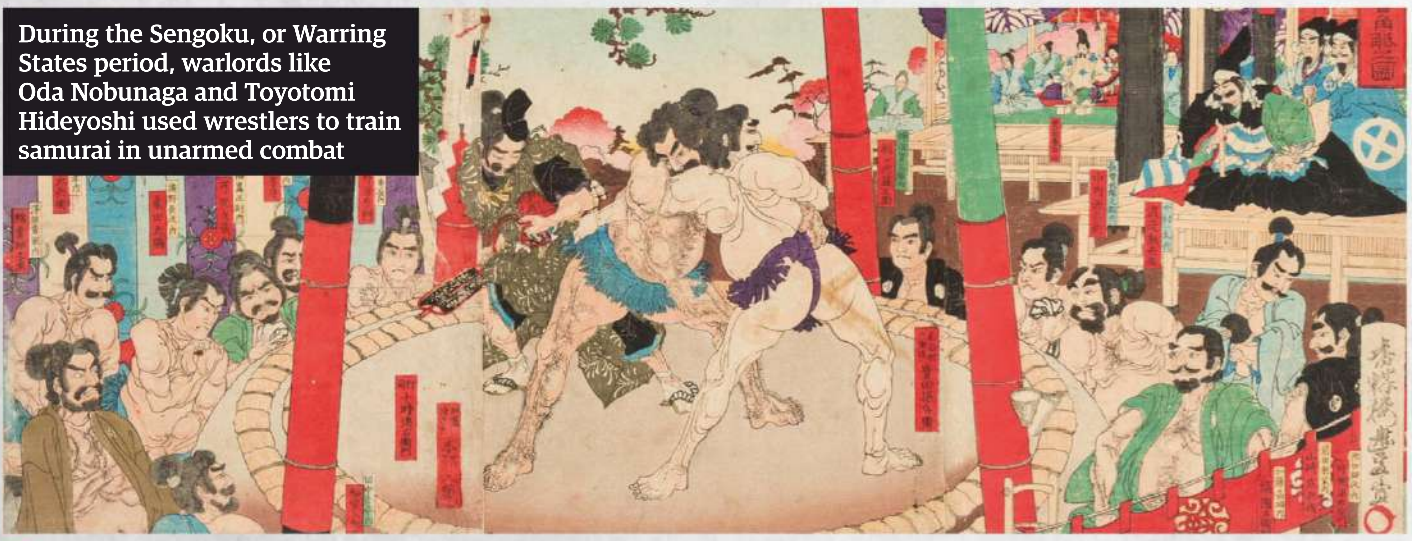
Wrestling is one of the most ancient of sports – with loincloth-clad grapplers depicted in Mesopotamian sculptures as early as 5,000 BCE. Japanese mythology traces its own wrestling back to a legendary bout, won by a thunder god. However, the earliest known historical form of Japanese wrestling was 'grass', or village, wrestling, which may have been included in agricultural rituals as early as 200 BCE. Two village strongmen would pit their strength against one another, in activities such as tug of war or lifting stones, to determine the gods' plans for the forthcoming harvest.

Japanese wrestling was first written about in the 720 *Chronicle of Japan*, which alluded to a 23 BCE bout, with the emperor in attendance. The match was between the world's strongest man, Taima Kehaya – supposedly capable of breaking oxen horns with his bare hands – and Nomi Sukune, a valiant hero from Izumo. Sukune trampled his opponent so violently he died a day later. Though the historicity of this event is dubious, Sukune was later enshrined as the patron saint of sumo.

During the Heian period, 794-1185, when Japan's imperial court was centred in the city of Heian, modern Kyoto, the seeds of the country's cultural exchange with China blossomed into an independent tradition of sophistication. In the capital, culture flourished, as nobles committed themselves to poetry and ceremony. Reflecting the changing times, wrestling became an imperial ritual, built into the annual Tanabata festival, held on the seventh day of the seventh month, alongside poetry, dancing and feasting.

Every year, surly strongmen were recruited from the provinces to wrestle in the innermost confines of the palace, observed by just the emperor and his most senior courtiers. Clad in white loincloths, they were accompanied by a procession of conches, gongs, drums and an orchestra as part of a greater ritual to ensure a good harvest for the nation. The most magnificent participants even wrestled in consecutive festivals.


Early sumo wrestling was intimately bound up in both agricultural and imperial rituals


During the Sengoku, or Warring States period, warlords like Oda Nobunaga and Toyotomi Hideyoshi used wrestlers to train samurai in unarmed combat

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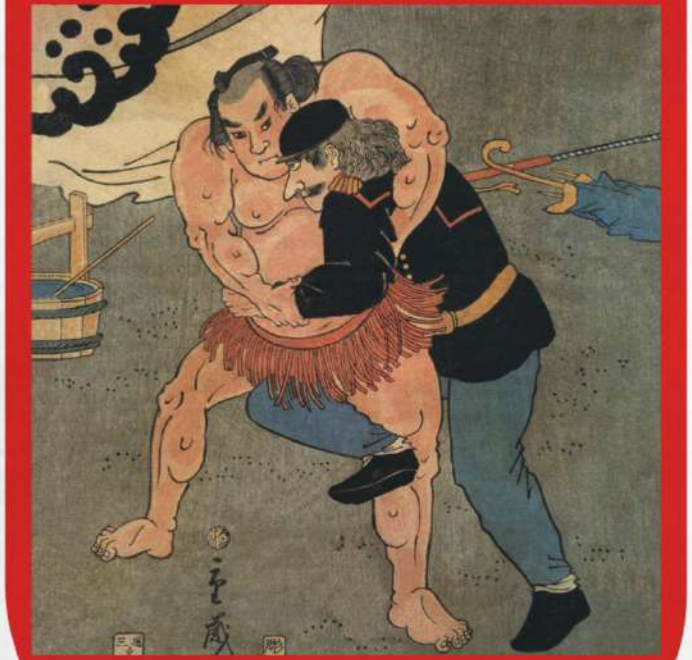
SUMO DIPLOMACY

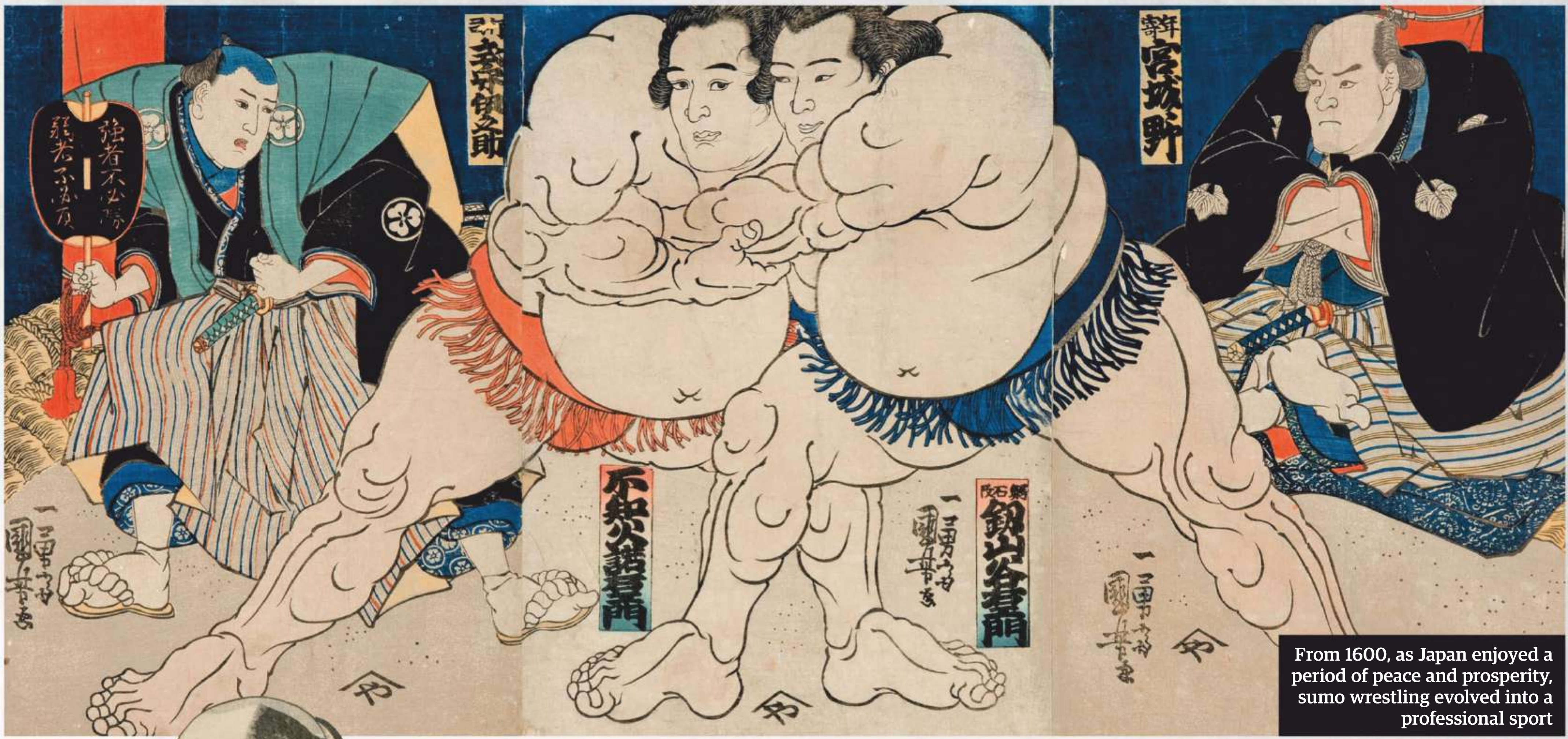
Faced with Commodore Perry's gunships, Japan unveiled a secret weapon of their own: sumo wrestlers

In 1854, while negotiating a trade agreement with isolationist Japan, the American Commodore Matthew Perry arrived with a fleet of steam ships in a massive display of force. In response, Japan sent out 25 of its most famous wrestlers, each carrying 60kg bags of rice.

One wrestler carried a sack with his teeth, another did somersaults, while others invited Perry's men to feel their muscles. While Japanese art of the time portrayed Perry in awe of the wrestlers, he privately proclaimed himself unimpressed, describing the wrestlers as "stall fed bulls" rather than human beings, mocking the "foolish" art of sumo as "the action of the bull, who paws the earth when preparing for an attack". He even described the wrestler Koyanagi Tsunekichi, who defeated an American wrestler and boxer, as "massive because his frame was covered with a mass of flesh, which to our ideas of athletic qualities would seem to incapacitate him from any violent exercise".

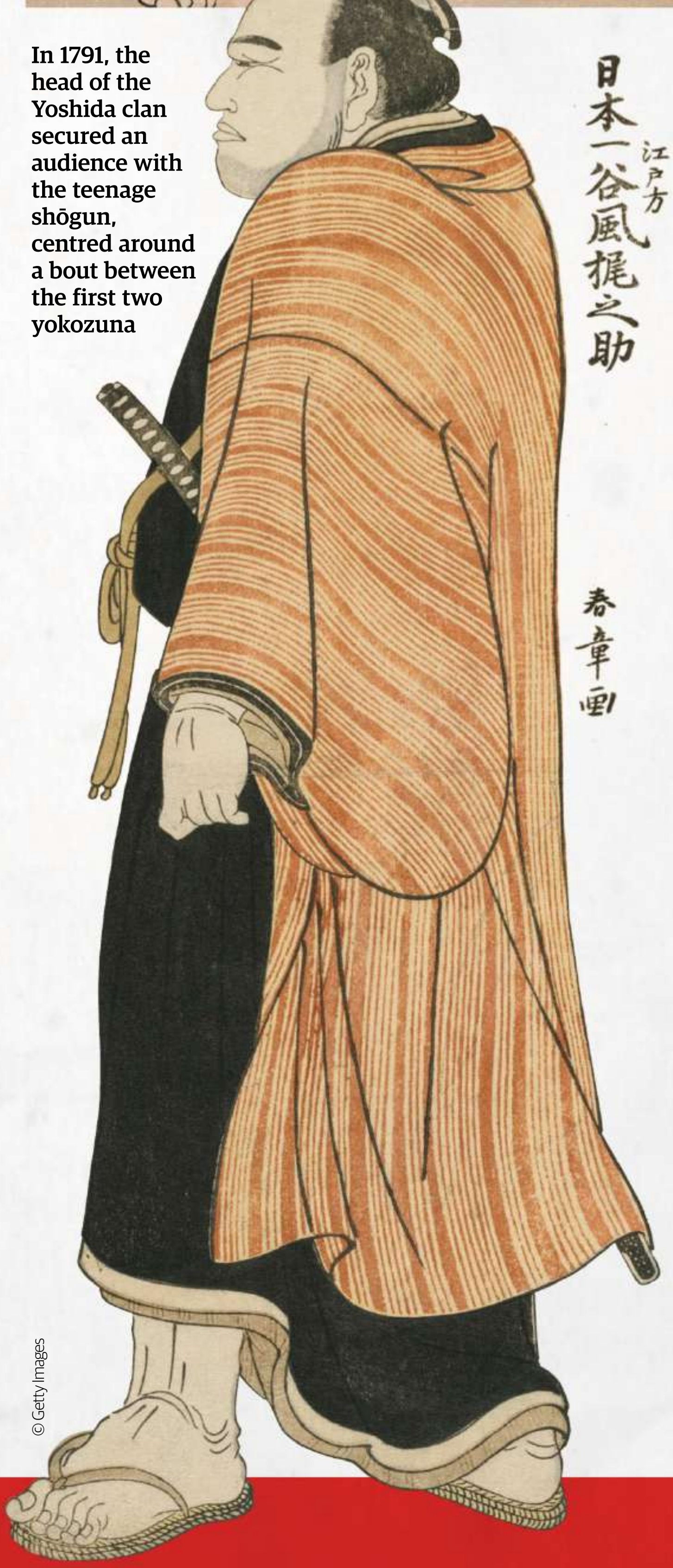
However, his disdainful descriptions may have indicated his desire to reinforce the idea of American superiority. He further contrasted his description of the "brutal performance" with the American "triumphs of civilisation". Once trade opened up four years later, and foreigners began to enter the country, artists started depicting rikishi hurling Westerners around – with the wrestlers used to personify the indomitable Japanese fighting spirit.


Artists depicted sumo wrestlers beating Westerners to show the Japanese warrior spirit



From 1600, as Japan enjoyed a period of peace and prosperity, sumo wrestling evolved into a professional sport

Image source: wiki/Art Gallery of South Australia



In 1791, the head of the Yoshida clan secured an audience with the teenage shōgun, centred around a bout between the first two yokozuna

© Getty Images

In 1185, the country underwent a radical shift, with the birth of a new feudal system, topped by a military dictator – the shōgun. The samurai warrior class rose to prominence and wrestling became just one of many skills they were expected to master. After the government collapsed in the 15th century, the country was plunged into a period of total war. In this climate, the martial prowess of wrestlers was greatly admired – in 1560, one feudal lord organised a tournament at a local shrine, inviting wrestlers from Kyoto, who fought under names such as Ikazuchi, or 'Thunder', and Inazuma, 'Summer Lightning'.

> "Spontaneous half-naked alleyway wrestling was problematic to the shogunate and was outlawed"

A decade later, the first of the country's three great unifiers, Oda Nobunaga, rounded up the finest grapplers in the province of Ōmi for a tournament at a local temple. He named the two top participants vassals, gave them official titles and made them responsible for training his men in unarmed combat.

In 1600, the Tokugawa clan took over, ushering in an era of lasting peace. Eager to ensure that power could never slip into the hands of feuding warlords, the Tokugawa regime enacted obsessive controls over society – regulating behaviour, conduct and social mobility to a spectacular degree. As the country prospered, its ballooning urbanisation gave rise to new forms of popular culture for the masses – puppet plays, popular fiction and woodblock printing. Before long, the capital of Edo, modern Tokyo, boasted one million people, and both Osaka and Kyoto, half a million.

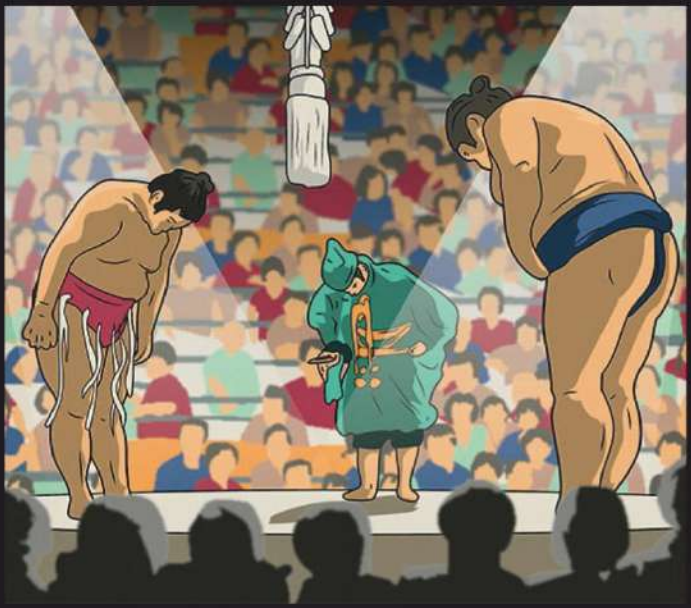
With wrestlers now surplus to official requirements, sumo evolved into a profession and a sport with strongmen, bankrolled by wealthy patrons, wrestling in front of paying audiences. Troupes toured the country, taking part in eight-day tournaments to raise funds for local temples and shrines. Meanwhile, wrestlers, or rikishi, flocked to Edo, Osaka and Kyoto to stand on street corners taking on challengers. Fuelled by pride and bravado, prospective opponents would pay a fee for the challenge, only to be inevitably thrown on their heads. These rikishi were country boys, renowned for their size, strength and appetites. One wrestler, Akashi Shiganosuke, was said to be 251cm tall and weigh more than 190kg, while Ozara Takezaemon, with the supposed strength of 18 men, was known for eating over six pints of rice a day. Other varieties of sumo included plus-sized sumo wrestling, short-stature wrestling, blind sumo, women's sumo and even a variety that pitted blind men against women.

However, spontaneous half-naked alleyway wrestling was problematic to the rigid Tokugawa shōgunate and, like many other things, they outlawed street-corner grappling seven times between 1648 and 1720. Desperate to shepherd sumo back into the realm of martial arts, even

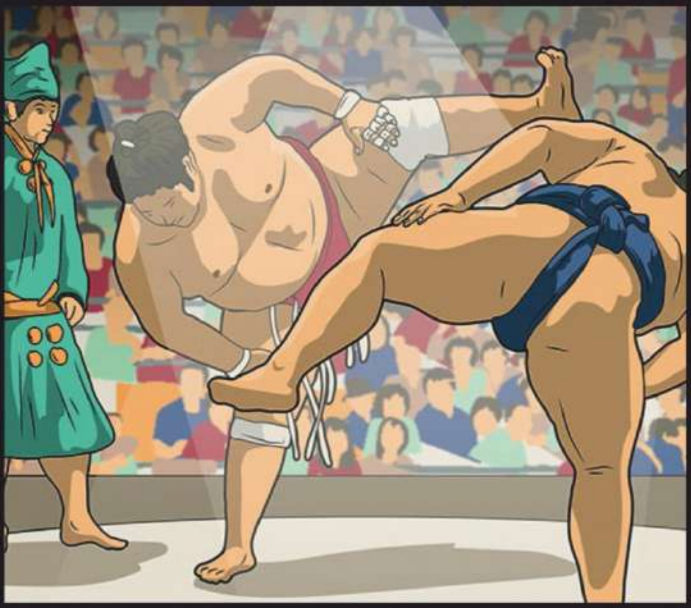
▶

THE CALM BEFORE THE STORM

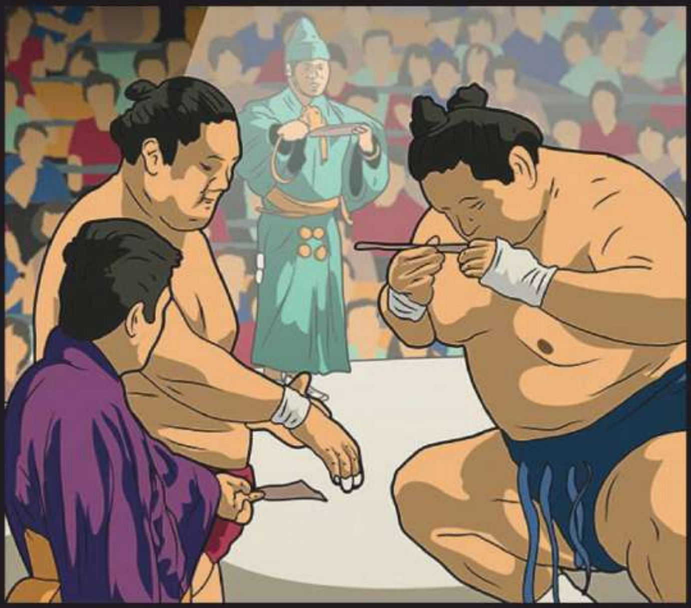
In the world of sumo, the build-up to a fight is almost as important as the bout itself



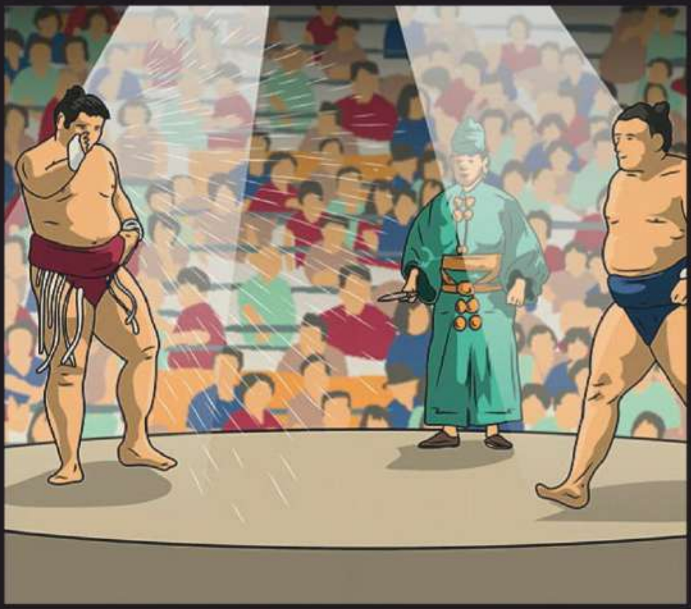
The rikishi enter the ring in a heavy silk loincloth, or miwashi, folded into six, wrapped around the waist numerous times and decorated with glue-stiffened strings at the front. They then bow in respect to one another.



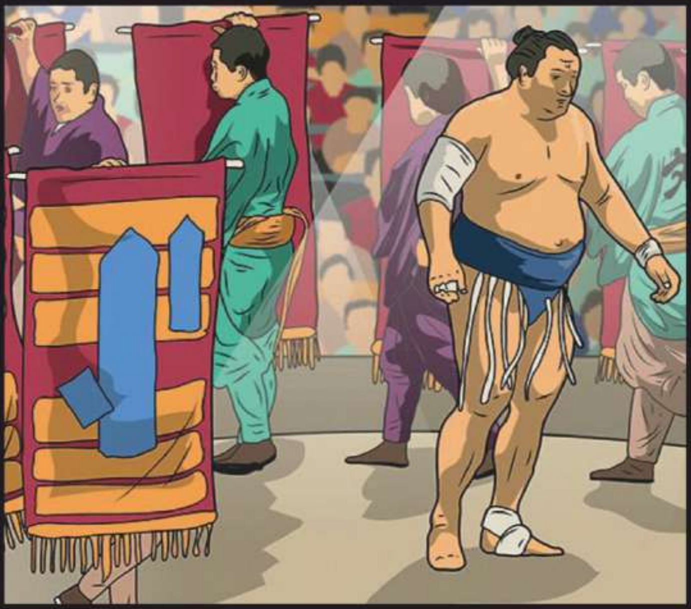
They clap their hands, alerting the gods to their presence, before stretching their arms out, palms up, revealing they have come empty handed. They lift their legs, one-by-one, slowly stomping bad energy from the ring.



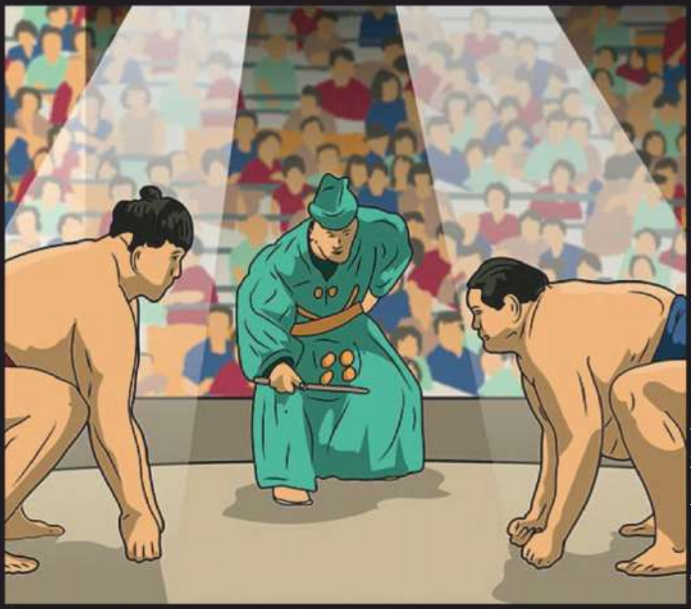
Continuing the purification ritual, the two wrestlers sip 'strength water' and wipe their body with a paper towel, cleansing themselves. Clad in a Kamakura-style kimono and lacquered gauze hat, the referee gestures with his wooden battle fan.



Higher ranked rikishi will then grab a fist of salt and throw it over the ring, to further purify it, before crouching in the centre.

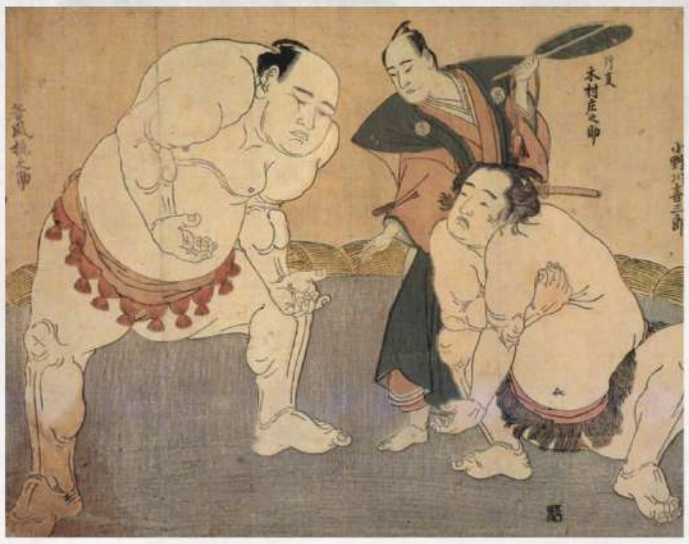


They then repeat some of the earlier gestures, raising their arms to the side and clapping their hands, before stepping away and grabbing another handful of salt, as a procession of advertisers' banners encircles the ring.

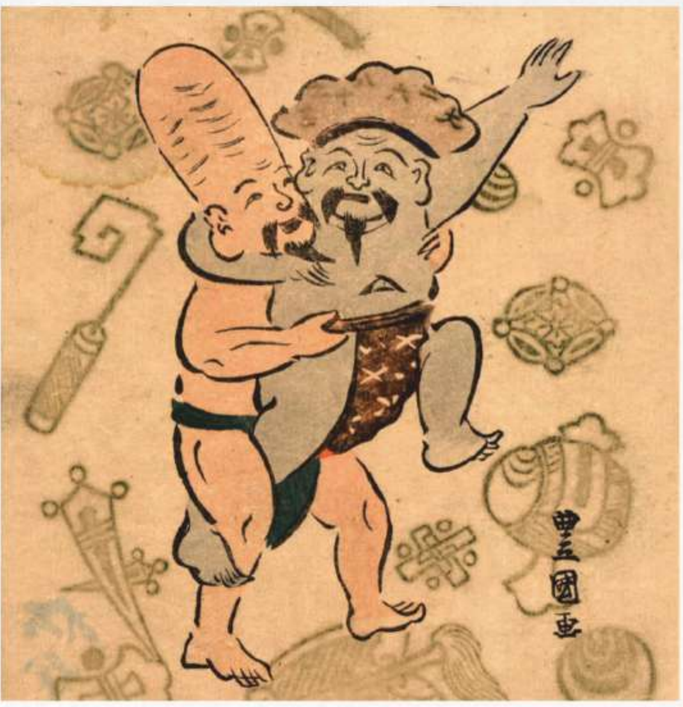


After more stomping, the two place their fists to the ground and stare one another down, beginning the shikiri – or mind games. Just as a fight is about to erupt, they might break away and grab more salt, restarting the process. This can last up to four minutes, until the tension boils over.

6x Illustrations by: Ed Crooks



In the pre-fight ritual, competitors cleanse themselves with paper towels and hold their hands out palms-up to show they're not carrying any weapons



3x © Getty Images

Japanese tradition traces the sport back to the gods, imagined by master woodblock artist Utagawa Toyokuni as a bout between two of the seven gods of luck

religious fundraising wrestling events were discouraged, or forced beyond the city limits. Organisers also had to stamp out the gambling and brawling that often accompanied country tournaments. Events like the 1648 Asakusa competition were cancelled and approved on a whim, and in 1651 the authorities banned wrestlers from adopting pseudonyms, declaring "wrestlers have taken false names in the past, but these must not be employed in the future".

However, exceptions were made for some public competitions, such as the first ever Edo tournament in 1684, approved, tellingly, by the minister of religious affairs. The eight-day bonanza was held at the shrine of Fukagawa Hachiman. Osaka, meanwhile, hosted its first tournament in 1691, and Kyoto in 1699. Between 1684 and 1699, with the Tokugawa fighting a losing battle, they began negotiating with promoters to develop sumo into a more palatable form. They set out a list of regulations formalising schedules and rankings, and rules forbidding punching, kicking, eye-gouging, hair-pulling and groin-grabbing.

By the turn of the century, 27 feudal lords were sending stipends to renowned sumo wrestlers - with one awarded 40 koku, enough to feed 40 people for a year, by the lord of Kii. However, the Tokugawa were still nervous, as evidenced by a 1711 decree: "It has come to our notice that commoners are employing wrestlers and holding displays in various quarters of the city." It concluded this was "inappropriate" and "must henceforth come to an end".

As sumo worked its way up the social ladder, it gained a whole new class of critics. A piece written in 1756 denounced the "unbearably bad" behaviour of contemporary sumo wrestlers. Rather than a "samurai skill", the writer lamented that sumo had been reduced to "just a way to make a living". Others complained that "today's top wrestlers are much inferior to the middle-ranking wrestlers of former days", and had "grown smaller".

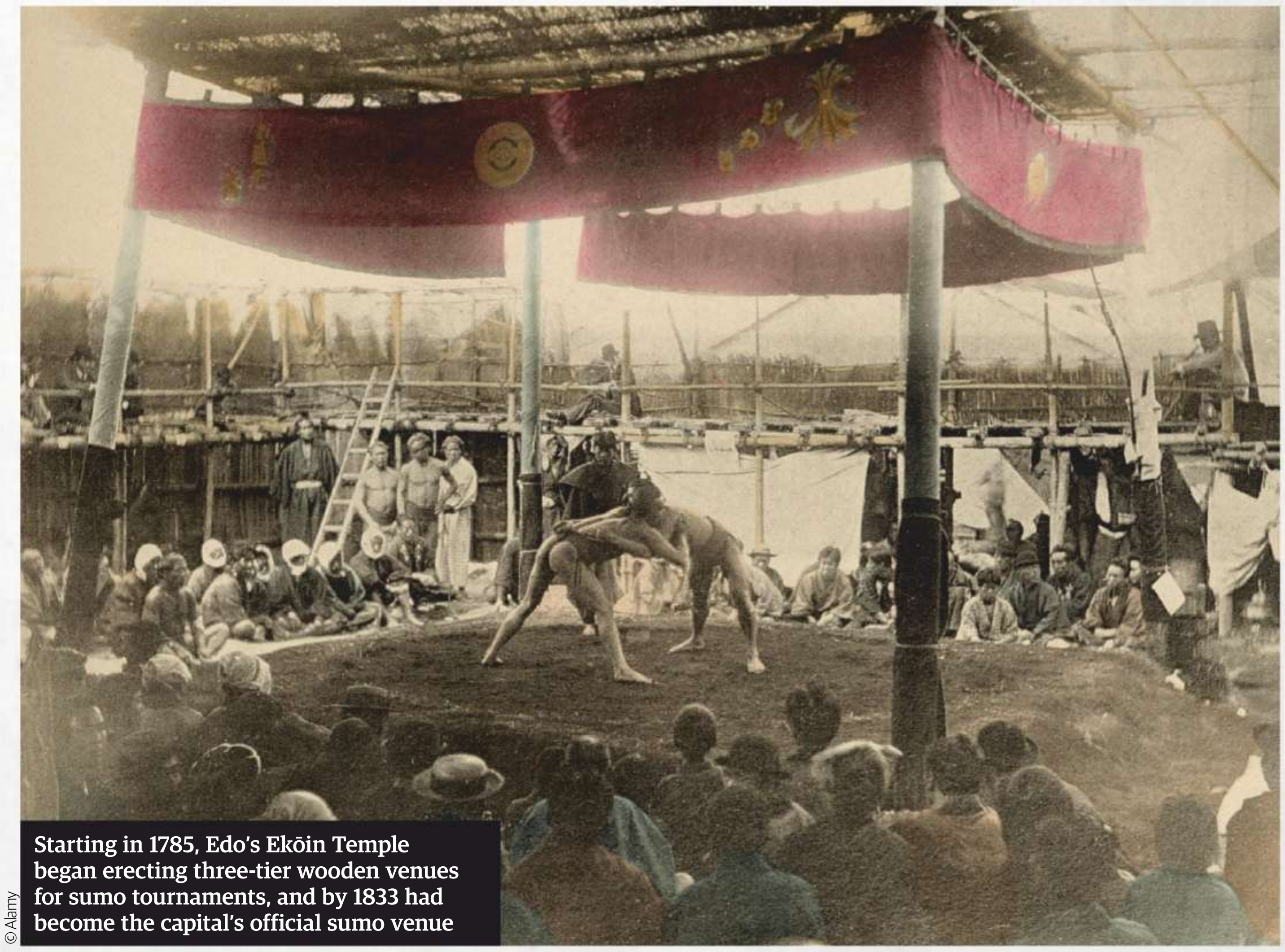
> "Yoshida surrounded the sport in dramatic rituals – some revived, others invented"

To secure a licence to run their own wrestling stable, a promoter would have to be recognised as a toshiyori, or 'elder'. Although by 1790 there were still only 38 elders, sumo had come a long way. At this crucial juncture, Yoshida Oikaze stepped onto the scene, exploiting a tenuous link between his Yoshida family - a long line of Shintō priests who had developed several religious rituals, texts and practices - and sumo. Outmanoeuvring similar attempts by the Gojo family, he used this to propel his clan to the forefront of the sumo business, with a monopoly on licensing referees, setting rules and crowning champions. In return, the family gave sumo the crucial veneer of legitimacy it needed to become more digestible to the military hierarchy. After a visit to the religious minister in 1790, Yoshida wrangled an opportunity to put on a sumo display for the teenage shōgun, Tokugawa Ienari.

This was the rarest of opportunities; ordinarily, the shōgun would never dream of associating himself with any form of popular entertainment. In preparation, Yoshida put on a public relations masterclass, surrounding the sport in dramatic rituals, some revived, others invented. Yoshida encouraged promoters to play up a fictitious link between his brand of sumo and the Heian-era imperial ceremony - even reviving the ancient art of bow-twirling. He also devised a special ritual burying objects beneath the raised earthen ring, and consecrating it with branches from the sacred sakaki tree.

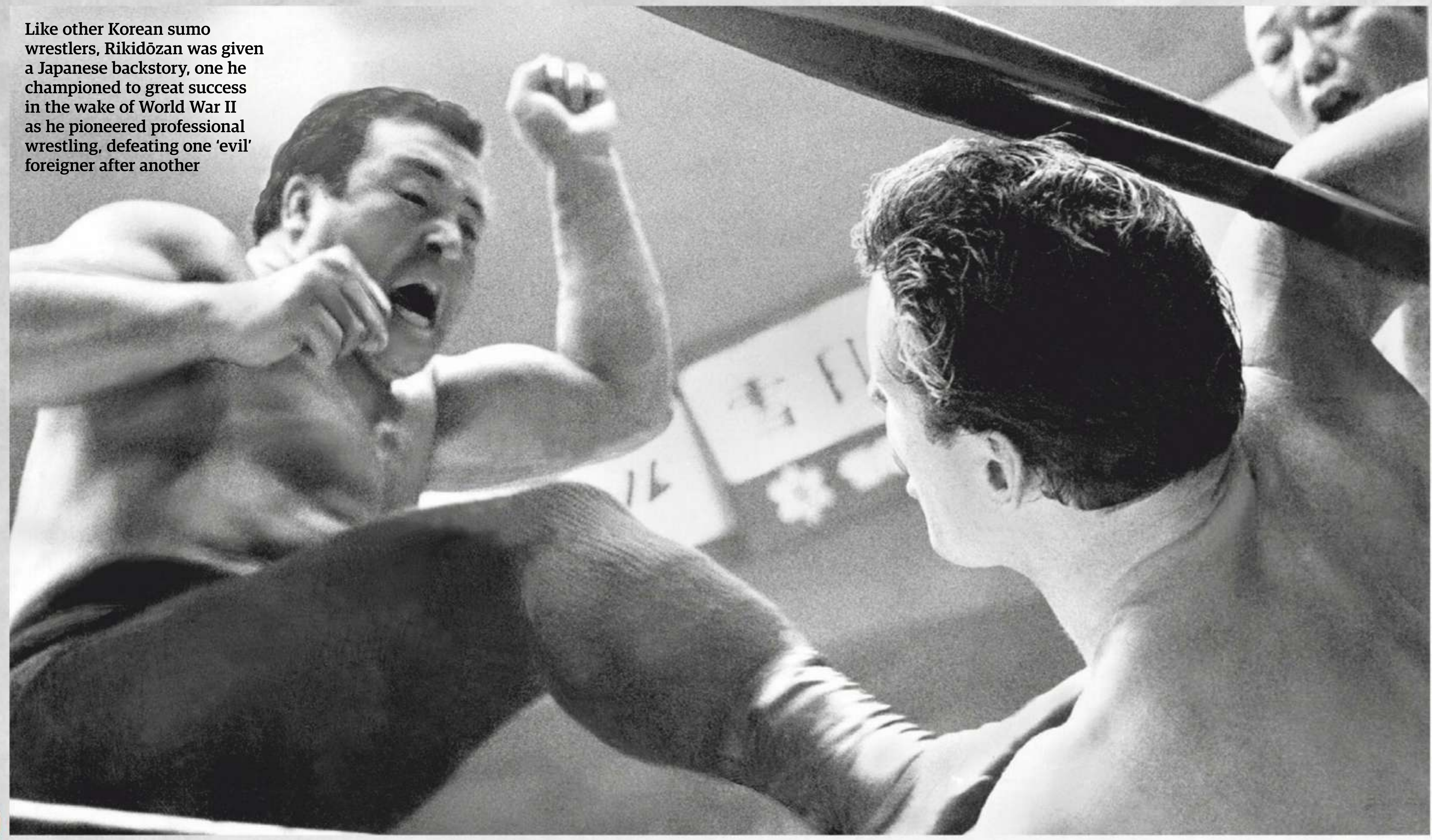
While several wrestler ranks had been around for a century, Yoshida introduced a new one, that of yokozuna - the grand champion. The first yokozuna was Tanikaze Kajinosuke, the 188cm son of a farmer from Tohoku, with a waist of 221cm. His record of 63 consecutive wins, which would remain unbroken for 150 years, was ended by the second yokozuna, Onogawa Kisaburō.

Eager to put on a good show for the shōgun, Yoshida built the 1791 performance around the two rivals. He even coached them in theatrical ▶



Starting in 1785, Edo's Ekōin Temple began erecting three-tier wooden venues for sumo tournaments, and by 1833 had become the capital's official sumo venue

© Alamy


Like other Korean sumo wrestlers, Rikidōzan was given a Japanese backstory, one he championed to great success in the wake of World War II as he pioneered professional wrestling, defeating one 'evil' foreigner after another

© Getty Images

foot stomping and had thick rope tied around their waists, with religious accessories attached, for added prestige. The duo were also given a pair of attendants – one to carry their grand champion's swords, and another to clear the way – adding an aura of spectacle to the once outlawed sport.

The 18-year-old shōgun enjoyed the 166-wrestler display so much he would go on to watch sumo another four times, essentially giving it the official seal of approval. By the 19th century it had become the country's national sport. Tanikaze was succeeded by his student, the legendary Raiden Tameemon, a 170kg beast who was so powerful that to level the playing field the authorities banned him from using his favoured techniques. In return for a stipend of eight koku from the lord of Matsue, Raiden entered his bouts wearing a distinct ceremonial apron, honouring his patron. Despite his dominance, he was controversially never promoted to the rank of yokozuna.

The beating heart of Edo's sumo scene was the Shitamachi region, at the centre of the capital's enormous population of peasants, artisans and merchants. Tournaments were initially held on the grounds of temples and shrines across the region. However, by 1833 all of Edo's sumo tournaments were hosted by the Buddhist Ekōin Temple in Ryōgoku – surrounded by a hotchpotch of funfairs and freak shows. Starting in 1785, the temple would erect a spectacular three-tier wooden venue, sheltered by marsh-reed screens. Women were not allowed to attend.

Tournaments were soon drawing 3,000 spectators a day, for 10 days, and by 1843 there were 226 full-time professional sumo wrestlers in the city. Two annual tournaments were held in Edo, with one in Kyoto and another in Osaka. This schedule was immortalised in a verse, "Sumo is an occupation that requires only 20 days of annual work"– referring to Edo's 20 annual tournament days. (Although this did not take into account the local exhibition tours held in between.)

From 1757, wrestler rankings were displayed on vertical wooden boards known as banzuke tables. Remarkably, as the sport flourished, these tables spread into other fields, used to rank hot spring resorts, eel restaurants, comedians, disasters, Confucian scholars and even Osaka doctors. But just as sumo reached great new heights, 19th-century writers lamented that even the first yokozuna, the colossal Tanikaze, "had the strength of a child" compared with his earlier counterparts.

"The government used sumo to bolster its vision of nationalism"

After the Tokugawa shōgunate fell, Emperor Meiji's government eradicated the samurai class. However, sumo endured, and the government used it to bolster its vision of nationalism, deciding it represented a crucial component of Japanese culture. It built the Kokugikan – the largest athletic stadium in Asia – and staged sumo performances across the world, from the Hawaii to London. One wrestler, Hitachiyama, even met President Theodore Roosevelt.

In 1926, the Tokyo and Osaka sumo organisations merged into the Japan Sumo Association – controlled by a group of 105 elders. Soon, even foreigners such as the 125kg Californian Cal 'Araiwa' Martin, began to take up the sport. Like other foreign wrestlers, the Korean competitor Rikidōzan was given a Japanese backstory, one he took to bold new heights with a series of staged fights against 'evil' foreigners. With the Japanese spirit decimated by World War II, Rikidōzan's successive wins against Americans like Lou Thesz delivered a much-needed catharsis, transforming him into a national hero and giving birth to Japanese professional wrestling.

Today, sumo is a hallmark of Japanese culture, steeped in ritual and formality. The story of sumo almost mirrors that of Japanese history itself. With tickets to its six 15-day tournaments selling out in minutes, it's not only Japan's national sport and a symbol of the Japanese spirit, but one of its most recognisable pieces of cultural heritage. ○

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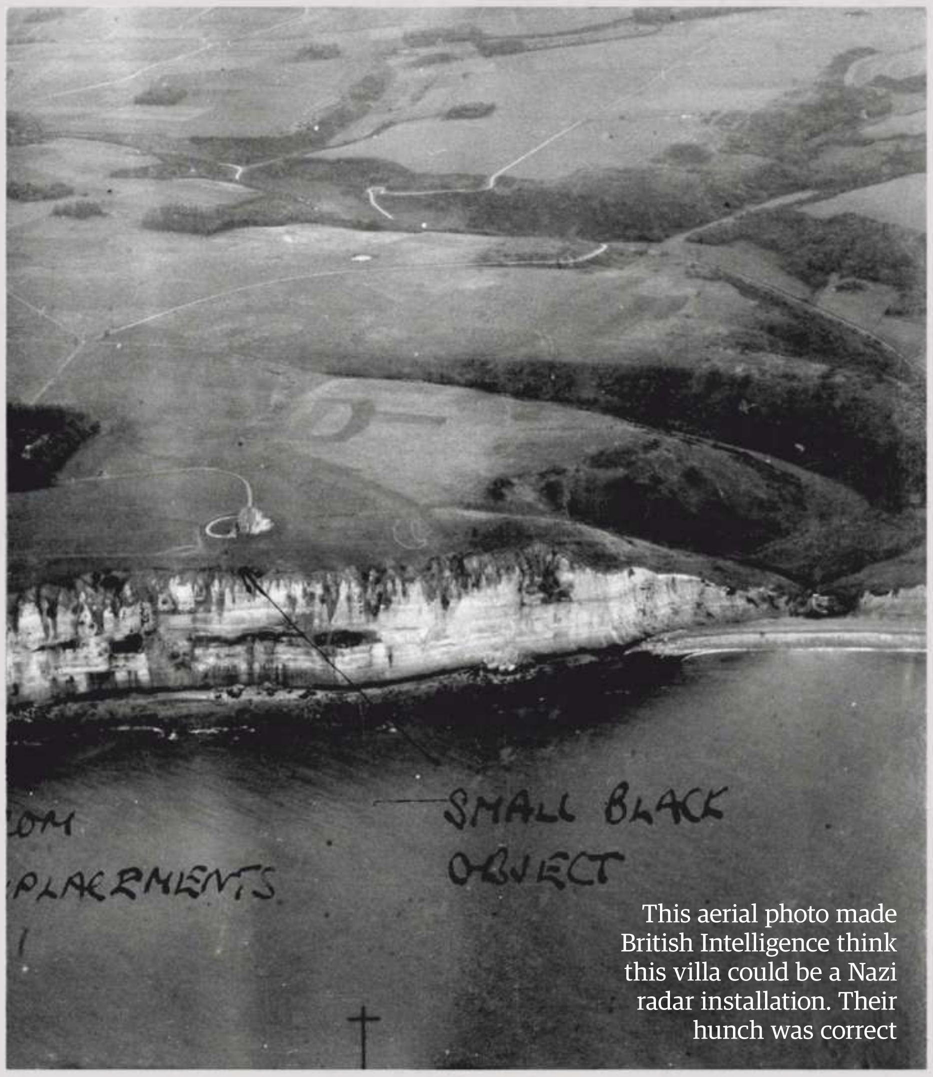
MOST DARING WWII MISSIONS

Uncovering five of the most ambitious and inventive missions of World War II, from experimental submarines to diversionary corpses

Written by Callum McKelvie and Jonathan Gordon
Based on the work of Mark Dunton, Chris Ransted, Neil Cobbett and Stephen Twigge



This aerial photo made British Intelligence think this villa could be a Nazi radar installation. Their hunch was correct

Several German soldiers were captured, giving the Allies vital intel that helped them evade German radar in future

OPERATION BITING

LOCATION:
Bruneval, France
DATE:
27-28 February 1942
INVOLVED:
2nd Parachute Battalion, 1st Airborne Division

AUDACITY RATING:
3/5

WHAT: A raid on a villa in France that housed a German radar installation

WHY: To capture radar components for analysis and the development of potential countermeasures

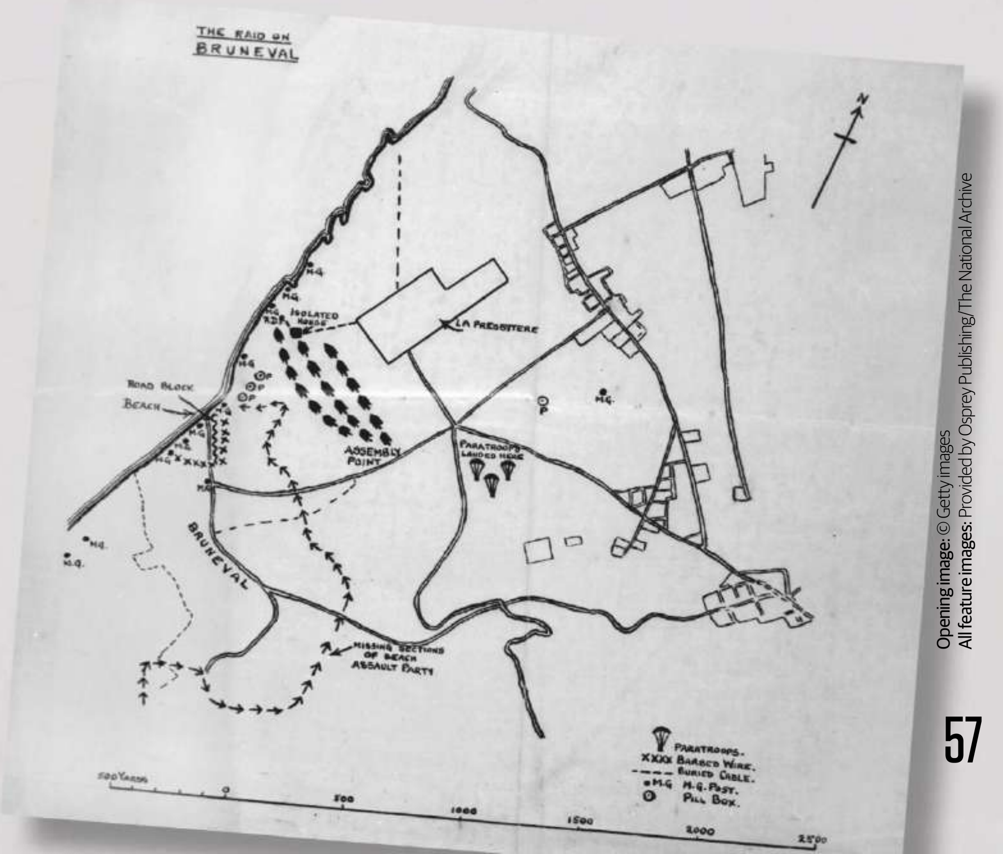
HOW: Having suffered heavy losses of RAF bombers since the Battle of Britain it was determined that the German radar system in Europe, known as Freya, needed to be counteracted. To do this scientists would need components from the short-range Würzburg radar technology. Reconnaissance imagery of cliffs near Bruneval, France revealed a villa that excited the interest of British Intelligence. A single black object in front of the villa could be evidence of a radar installation, so a plan was put in motion.

The newly formed 1st Airborne Division was identified as the best means of raiding the villa, since Germany's coastal defences made a naval incursion much harder. The combined operation would involve some 120 men parachuting in, dividing up to take the installation and secure the beach, and then rendezvous to escape via landing craft waiting for them. Among their number was radar operator RAF Flight Sergeant CWH Cox, who had to undergo intensive parachute training just for this mission.

Despite some setbacks and snow-covered terrain, Operation Biting was a huge success. The main force managed to secure the villa and retrieve the radar equipment with minimal casualties. A German radar operator was also captured, giving British Intelligence vital insight into the devices. Some of the beach clearing team missed their drop zone and were late arriving, meaning the beach was not clear when the rest of the team met up again, but their full force was able break through and reach awaiting gunboats to return home.

Thanks to the success of the raid a countermeasure called 'window' was developed that involved dropping aluminium strips that could confuse the German radar and make clear identification of targets more difficult.

RIGHT This map of the Bruneval raid shows the parachute drop site, a likely barbed wire position and a pill box the team would need to be aware of



Opening image: © Getty images
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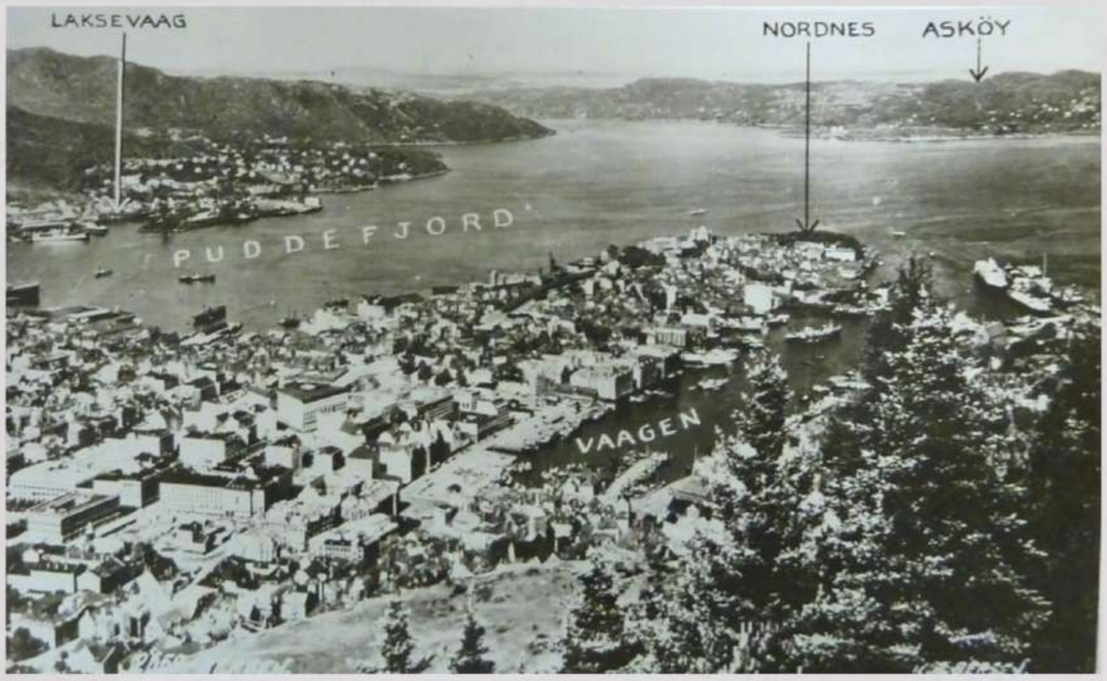
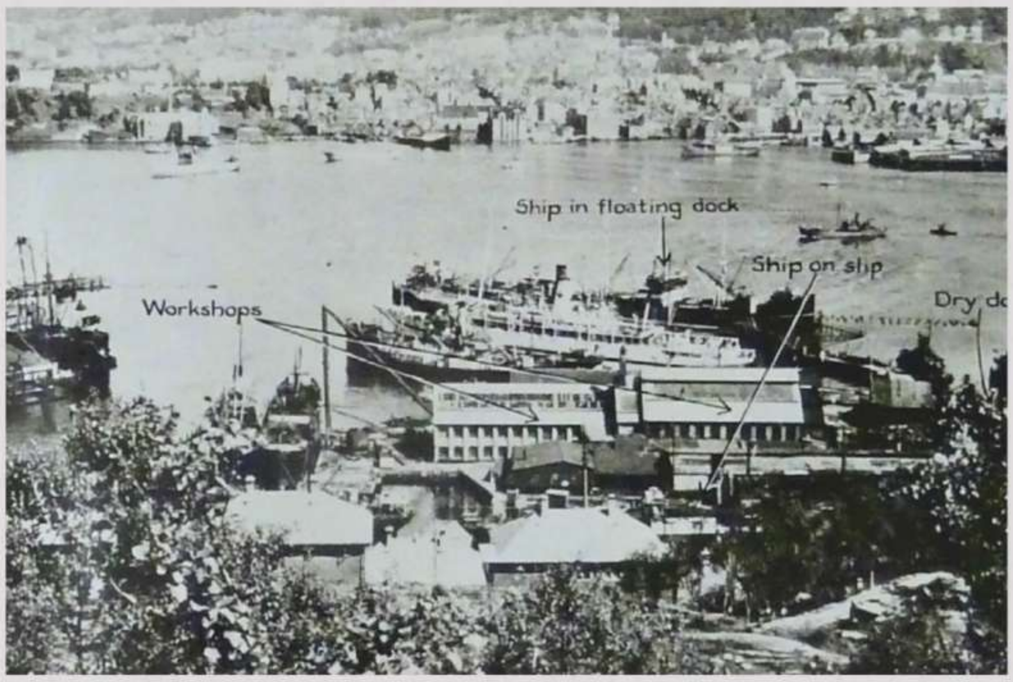




OPERATION BARBARA

WHAT: A plan to destroy floating docks for German ships and U-boats at Laksevåg

WHY: Bergen had become a growing port for German forces and its elimination would be highly advantageous to Allied naval forces

HOW: The most notable thing about this cross-department operation between the SOE, Royal Navy and Norwegian Royal Navy was the use of the Welman, a brand new single-seater submersible. The plan was to send a small team of Welman craft to attach explosives to the floating docks of Laksevåg and destroy them, greatly disrupting U-boat operations from Bergen as a result.

The Welman was an inventive new craft developed out of SOE's top-secret facility, Station IX, capable of travelling 30 miles at depths up to 100ft for up to ten hours. They needed to be placed in position by motor torpedo boats (MTB), which the Norwegians had already been working with out of the Shetlands. At only 20ft long, it was hoped these mini-subs could slip in and out undetected.

The vessels had no shortage of issues, however. With no periscope the craft used a gyro-compass for navigation that needed checking every hour. Practice runs placing dummy charges on the HMS Howe and Titania had been successful, but training had seen two near misses for Lt Bjørn Pedersen and Lt Basil Marris. The mission was risky, navigation difficult and the conditions on the day wouldn't help.

Arriving at the entrance of the fjord at Solsviksund, the plan had been to hide the craft up river until the next day, but they were spotted by Norwegian fishermen amid heavier than expected traffic in the area and plans were moved up. Lt Pedersen led the convoy at 15 minute intervals, attempting to navigate to the docks, but rain and fog made navigation challenging. Hoping to avoid detection he submerged for a period, but upon resurfacing couldn't confirm his exact location. Opening his hatch for a better look, he was spotted by a minesweeper and forced to surrender as they fired warning shots, puncturing the Welman.

Hearing the gunfire the others turned around and aborted the mission. They went into hiding with the protection of the Norwegian resistance for three months, while Pedersen remained a POW for the remainder of the war.

LOCATION:
Bergen, Norway
DATE:
21-22 November 1943
INVOLVED:
SOE, Royal Navy, Norwegian Royal Navy

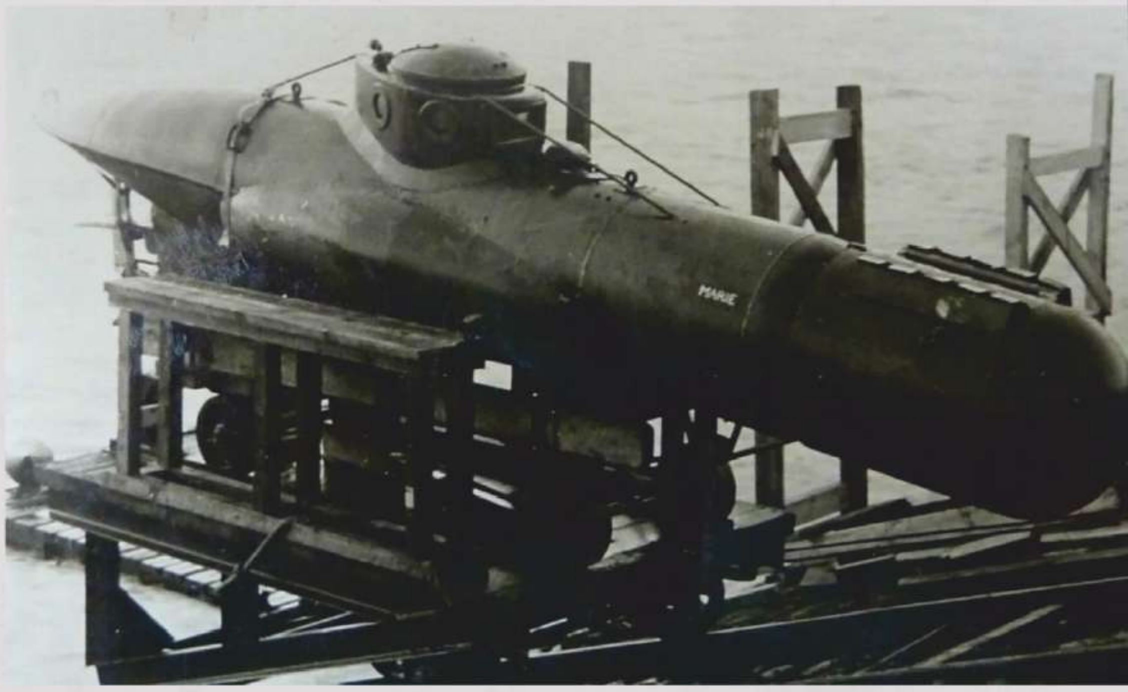
AUDACITY RATING:
4/5

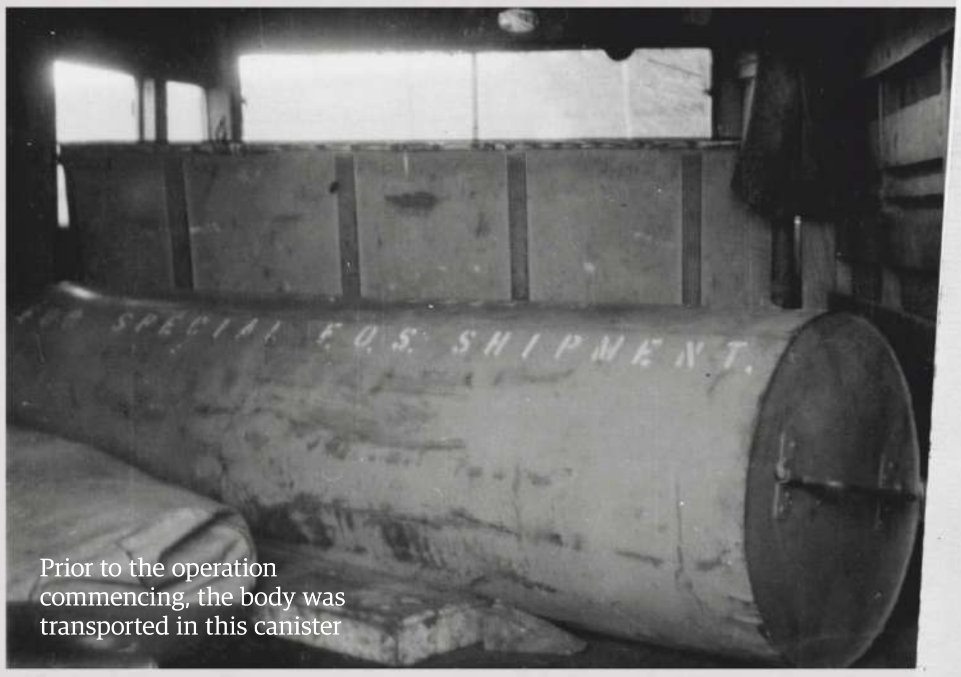
ABOVE-LEFT A photograph of the target area marked the floating docks to be taken out

ABOVE-RIGHT This annotated photograph gives more detail about the target's key locations

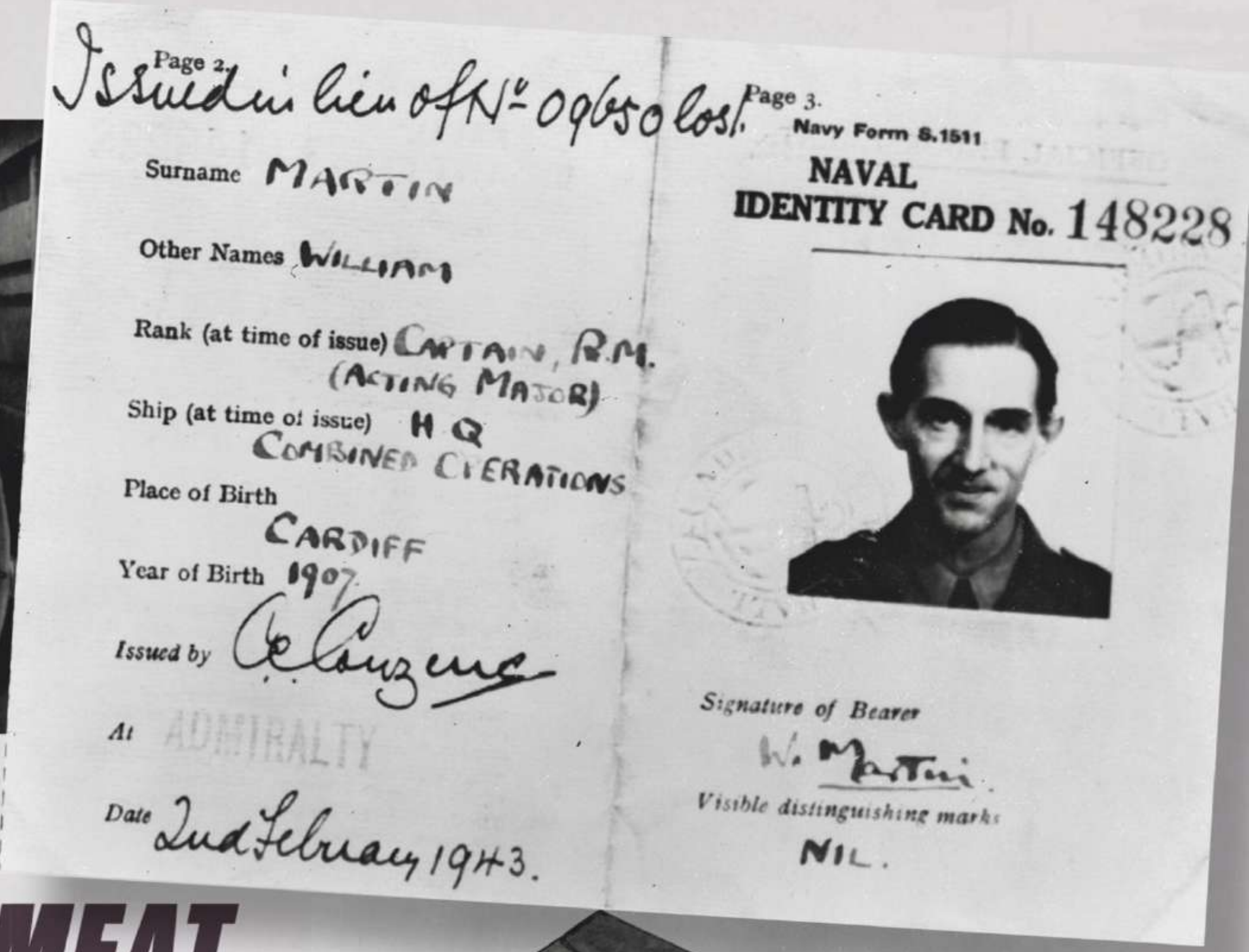
RIGHT The Welman sub was tested in a number of places, like the Queen Mary Reservoir in Surrey

FAR-RIGHT The first Welman operator, Bjørn Pedersen, was taken prisoner for the rest of the war





Prior to the operation commencing, the body was transported in this canister



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Surname MARTIN

Other Names WILLIAM

Rank (at time of issue) CAPTAIN, R.M. (ACTING MAJOR)

Ship (at time of issue) H Q COMBINED OPERATIONS

Place of Birth CARDIFF

Year of Birth 1907

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At ADMIRALTY

Date 2nd February 1943.

Page 3.

Navy Form S.1511

NAVAL IDENTITY CARD No. 148228

Signature of Bearer W. Martin

Visible distinguishing marks NIL.

OPERATION MINCEMEAT

LOCATION: Spain
DATE: April 1943
INVOLVED: MI5, Naval Intelligence

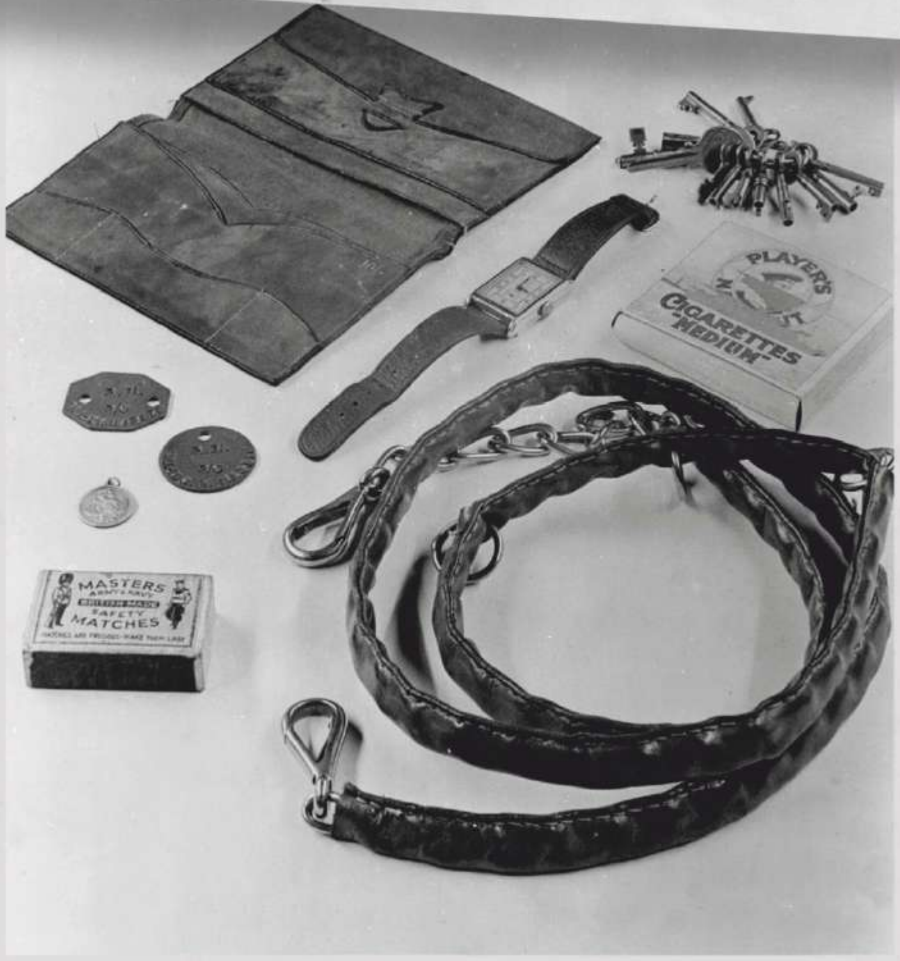
AUDACITY RATING:

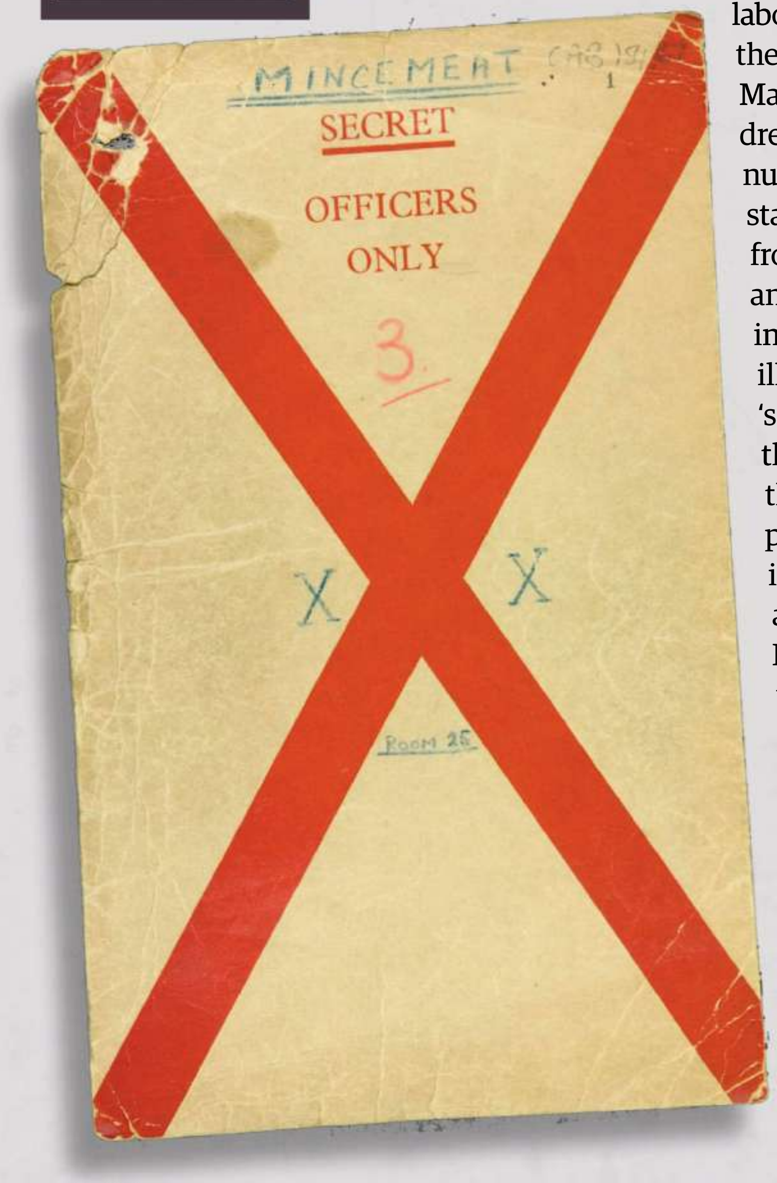
4/5

WHAT: A plan to deceive German forces as to the nature of Allied attacks in the Mediterranean.

WHY: In the run-up to the Allied offensive on Sicily it became necessary for a campaign of misdirection, providing false information as to the nature of the oncoming assault so that the true targets of the attacks would remain a secret.

HOW: 'Mincemeat' was devised to convince the Germans that the Allies main assault in the Mediterranean would be through the Balkans instead of the real objective, Sicily. The operation was originally conceived by 25-year-old Charles Cholmondeley and codenamed 'Operation: Trojan Horse'. It involved obtaining a recently deceased corpse from a hospital morgue, that of labourer Glyndwr Michael. Given the false identity of Royal Marine Major Martin, the cadaver was dressed in military uniform and numerous items (including a bank statement, theatre tickets, letter from a loved one and a receipt for an engagement ring) were placed in the pockets to further the illusion. Crucially, a case containing 'secret' British invasion plans for the Balkans was handcuffed to the corpse's arm. 'Maj' was then packed up safe and sound in dry ice, placed in an airtight container and loaded aboard the submarine HMS Seraph. In order to conceal the containers true contents 'Handle with Care - Optical Instruments' was stamped across the surface. Off the coast of the port city Huelva in Spain, 'Maj' was set adrift. The body was soon recovered by the Spanish authorities and sent to the German intelligence for investigation. Meanwhile, a fake obituary had been placed in *The Times* as well as arrangements for a grave at Huelva. Having copied the documents, German intelligence took care to make sure the case appeared undisturbed. The Spanish authorities then returned 'Maj' to the British admiralty, as if nothing had happened. The naval attache at Huelva then thanked them for keeping the documents secure, further persuading the Germans that the British suspected nothing. On 9 July 1943, Operation Husky, an amphibious assault by 180,000 Allied troops along 100 miles of coastline, began on Sicily and was met by just two German divisions. Meanwhile, forces stationed in the Balkans awaited an attack that never came.





MINCEMEAT

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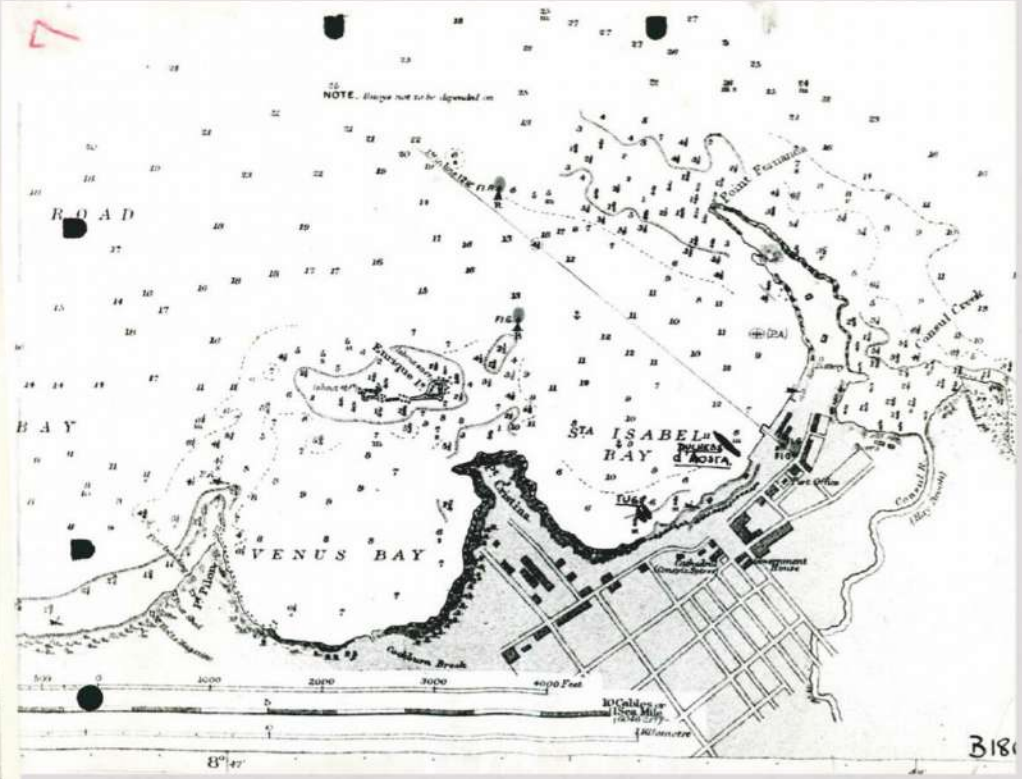
Room 25

LEFT This is what the official file for Operation Mincemeat looked like

TOP Official documents were prepared for the fictitious major, including this naval identity card

ABOVE A number of personal items, seen here, were placed on the body to make their identity as convincing as possible



LEFT The trawler, Maid Honor, with images of Maj John Appleyard (left), Frenchman André Desgranges (centre) and Capt Gus March-Phillipps (right)

TOP This map of the bay includes the location of the Italian cargo liner the Duchessa d'Aosta

ABOVE An aerial shot of Customs House, Santa Isabel harbour where German vessels had been spotted

OPERATION POSTMASTER

WHAT: A plan to take three vessels from the port of Santa Isabel

WHY: In 1941 the British Admiralty received reports that German U-Boats were refuelling in the rivers of Vichy French Africa. Despite finding nothing, SOE decided to leave a small force to observe French, Spanish and Portuguese territories and to hinder any attacks on British colonies. It was then that three vessels were sighted in the Spanish port of Santa Isabel, including the Italian merchant vessel Duchessa d'Aosta, the German tug Likomba and the barge Bibundi. These vessels were perceived as a threat due to the presence of a working radio (which could inform the Axis powers of British shipping movements) and the refusal of one to declare all it's cargo, suggesting it was carrying arms. The ships would need to be seized but due to the neutrality of the Spanish government, British involvement could not be suspected.

HOW: SOE Agent Richard Lippett secured a job with the shipping company John Holt & Co, and on discovering that the crew of the Duchessa enjoyed the odd beverage or 50, adopted the guise of a party-goer. Invited to an onboard party on the 6 January 1942, he was able to determine the readiness of the ships for sea, crew numbers and watch arrangements. On 11 January the raiders left Lagos in two tugs and headed for Santa Isabel. Lippett then arranged for the three ships officers to attend a dinner party ashore, while the governor was distracted by means of a 'honey trap'. At 23:30 the raid began as the tugs approached the ships. As they came closer the crews became suspicious, but it was too late – canoe raiding parties had already boarded. The crews were taken prisoner and explosive charges detonated on the anchor chains. The tugs then began to tow the ships out of the harbour. Miraculously, it was believed that the sounds of the explosions were the result of an air-raid and anti-aircraft guns opened fire on imaginary attackers. The raid lasted 30 minutes. The next day the ships were 'captured' by the HMS Violet and British involvement, although suspected, was instead covered up by the story of a fake mutiny.

LOCATION:
Santa Isabel, West Africa
DATE:
14 January 1942
INVOLVED:
SOE, Small Scale Raiding Force (SSRF)

AUDACITY RATING:
5/5

THE ABDUCTION OF GENERAL KREIPE

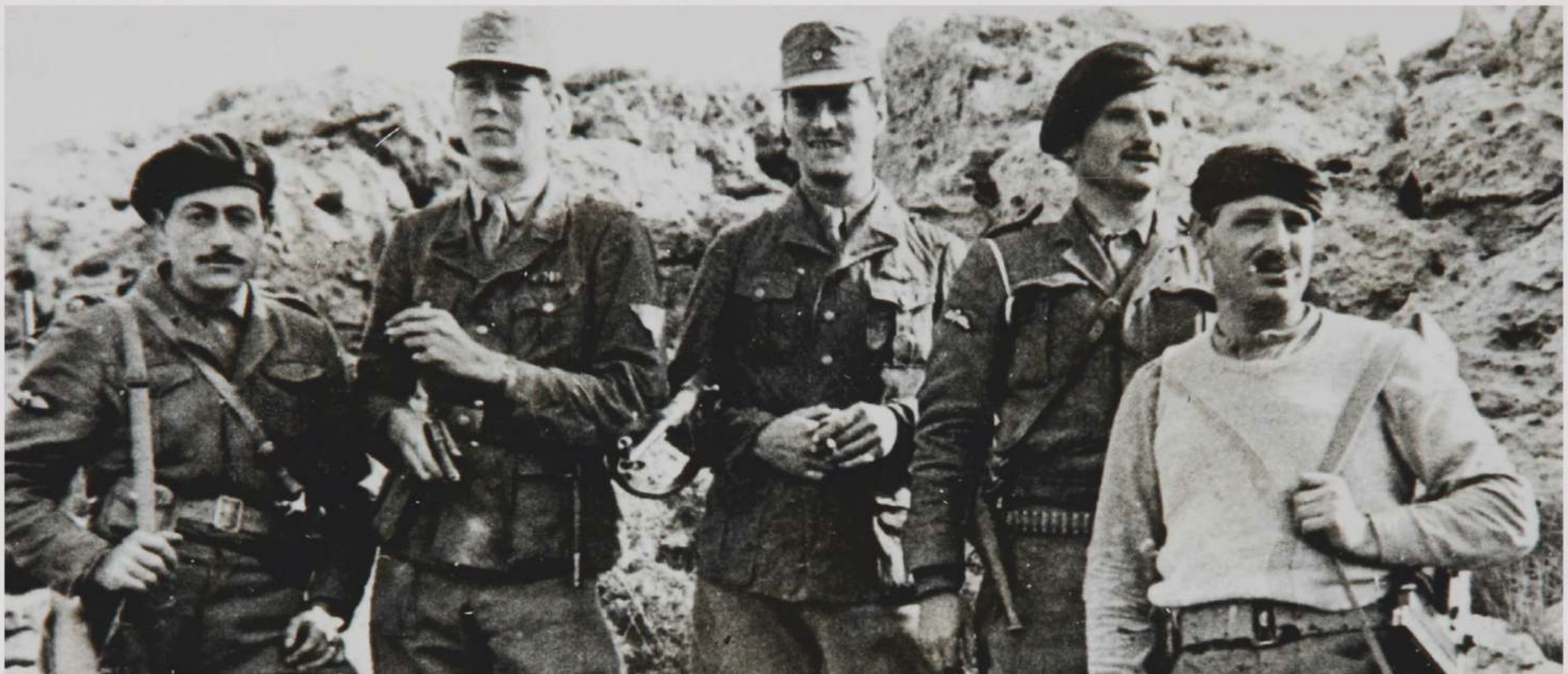
LOCATION:
Crete
DATE:
6 February – 14 May 1944
INVOLVED:
SOE, Cretan Resistance

AUDACITY RATING:
3/5

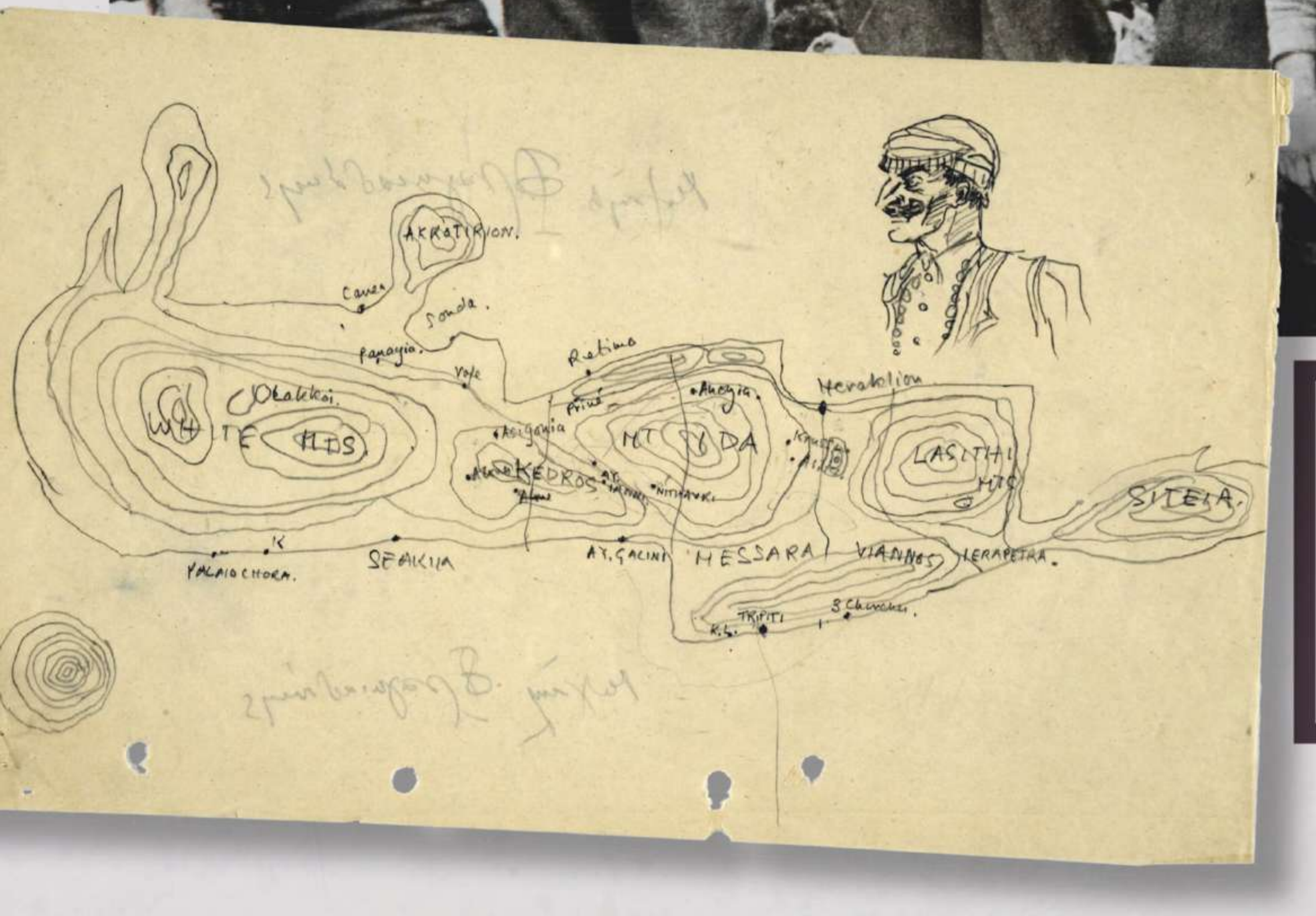
WHAT: The kidnapping of a German general in Crete

WHY: British agents in Crete had considered the kidnapping of a senior German officer for several years. Given that there was no intent to launch an Allied attack on the island, a stunt was deemed necessary to boost morale. It was also thought that having a key figure simply disappear overnight would be a humiliating blow to the German forces. After Italy's yielding to the Allies in 1943, Italian commanders in Crete had suddenly found themselves placed in positions of extreme danger. General Angelico Carta, concerned with his own wellbeing, sought to surrender and was spirited away by SOE officers to North Africa. The groundwork having been laid, plans were put in place for the removal of a – less willing – German officer.

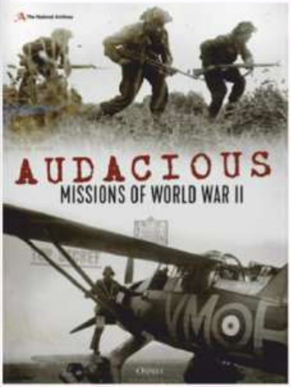
HOW: The target chosen was one General Kreipe who, ironically, took residence in the village of Knossos, the supposed habitat of the mythical Minotaur. On the 4 February 1944 three SOE agents attempted to parachute but only Major Leigh-Fermor was able to land successfully. Meeting with a group from the Cretan resistance, he remained with them until he was joined by the rest of his team on 4 April. After several weeks of reconnaissance (involving Leigh-Fermor disguising himself as a shepherd in order to travel by bus and view the German base) it was decided that the German base was too strongly fortified for a kidnap attempt to succeed. An alternative plan would have to be made. On 26 April, the general's car was stopped at a routine checkpoint by two members of the German military police, who were in fact Leigh-Fermor and an accomplice in disguise. The driver was struck by a cosh and the kidnappers drove the car away. Through 22 German roadblocks, the general was held down in the back seat as Leigh-Fermor impersonated him. Crossing the island, the team was then transported by boat to Egypt. Unfortunately, upon hearing of their general's kidnapping many German troops on Crete celebrated – he was not a popular man. Kreipe met his kidnappers one final time in 1972 as part of a Greek television show.



LEFT The SOE team who managed to capture Gen Heinrich Kreipe, with Billie Moss and Paddy Leigh-Fermor in German uniforms



BELOW-LEFT A sketched map drawn up by the SOE, which includes a drawing of Leigh-Fermor possibly in the shepherd disguise he used to travel around undetected



This feature is based on The National Archive research and materials depicted in ***Audacious Missions of World War II***, available now from Osprey Publishing, written by Mark Dunton, Chris Ransted, Neil Cobbett, Stephen Twigge, Timothy Cross, Juliette Desplat, George Hay and Ela Kaczmarska

FREAKY FA

LIFTING THE LID ON THE WEIRD AND WONDERFUL

SCINATIONS

Written by David J Williamson

WORLD THAT WAS THE VICTORIAN FREAK SHOW

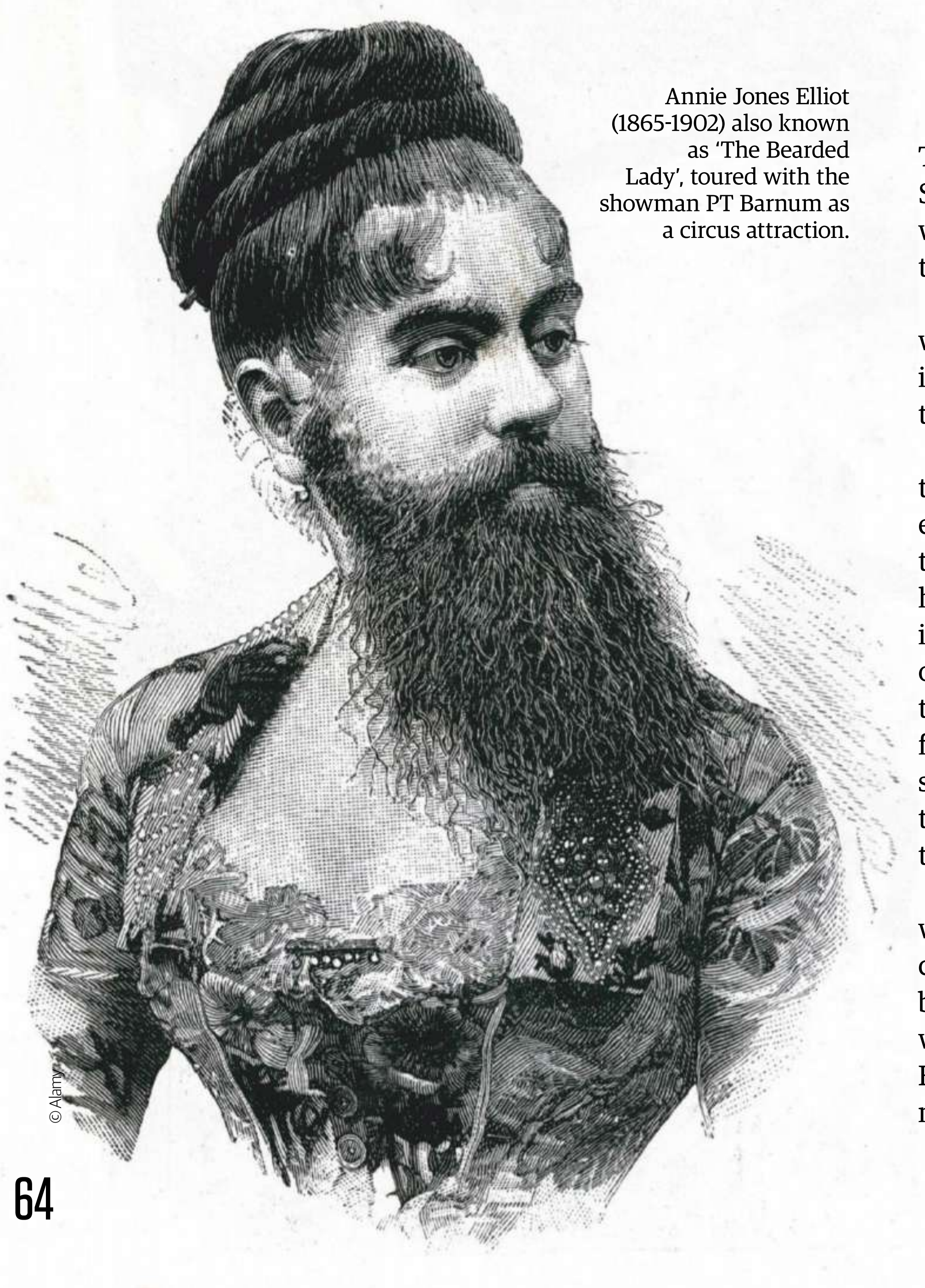
© Alamy, Getty Images

The very idea of a freak show may be completely alien to our modern way of thinking, but the origins of this love affair with the unusual side of nature goes back hundreds, if not thousands of years. It ranges from Goliath in the *Old Testament* to the depictions of impish dwarfs that adorned the pottery and stonework of ancient Greece and Rome, and on to the underground dwellers of Norse and Germanic mythology who would both trick and curse unsuspecting humans for pleasure or revenge. Indeed, the original meaning of the word 'freak' is that of a sudden change, a trick or a prank, and as we shall see there is more than a little truth in this.

For dwarfs in particular it was to be the royal houses of Europe that were to set the tone for how they and other people of natural difference were to be viewed. Kings and queens – from Spain to Poland to England – counted among their households at least one dwarf. It was thought that their bodies made them almost mythical creatures, born out of the supernatural, that would bring good fortune.

Most notable in England was Jeffrey Hudson, court dwarf to Henrietta Maria, queen of the doomed Charles I. Pampered and protected by the queen, he rose from a poor background to be an entertaining addition to the Stuart Court. But with this charmed lifestyle came a price, and many questions. Was it just good fortune that made his diminutive size so appealing to the queen and her court? Was his entertaining and witty character much larger than his physical presence? Or did his size make him nothing more than an amusing pet just like the other exotic animals with which Maria adorned her apartments?

The fascination with physical difference wasn't just a privileged entertainment. Between the 16th and 18th centuries travelling displays of human 'monstrosities' zig-zagged across Europe to entertain and amaze. Although saved from this existence, Jeffrey Hudson was in many ways just as much on display.



Annie Jones Elliot (1865-1902) also known as 'The Bearded Lady', toured with the showman PT Barnum as a circus attraction.

© Alamy

By the early years of the 19th century individuals such as the dwarfish Józef Boruwłaski were thrilling the aristocratic courts of Europe. Literally at the other end of the scale, the Englishman Daniel Lambert – weighing in at over 52 stones – found his way into a nation's hearts through pamphlets and promotion to symbolise the very essence and physical power of the blossoming British Empire. This was a new kind of self-preservation and self-promotion; the freaks of nature taking control of their own exhibition. Not for them the lowliness of the travelling show. They were to 'receive' visitors in expensive and comfortable rooms, their 'appearances' more a private meeting, using the morbid interest in their unusual physiques to their own advantage both financially and for controlling how they wished to be seen by the world.

As the 19th century dawned, for the freak shows the questioning minds of the medical and scientific communities were, not surprisingly, never far away. The word 'scientist' had not yet been used, nor for that matter had 'disability', but for many of the promoters of exhibitions of freaks in the early Victorian era, medical and scientific interest in their performers was a sure-fire way of grabbing the attention of the press and the public at large.

In 1829 the Egyptian Hall in Piccadilly, London, hosted a remarkable event. Having exhibited in a number of towns and cities in the USA, conjoined twins Chang and Eng astonished, delighted and intrigued their audiences in a masterful display of skill and spectacle. Even though joined at their upper body they were still able to perform somersaults and other acrobatics, as well as batting a shuttlecock between them at lightning speed.

> "It is a way of making a living, and we are very grateful"

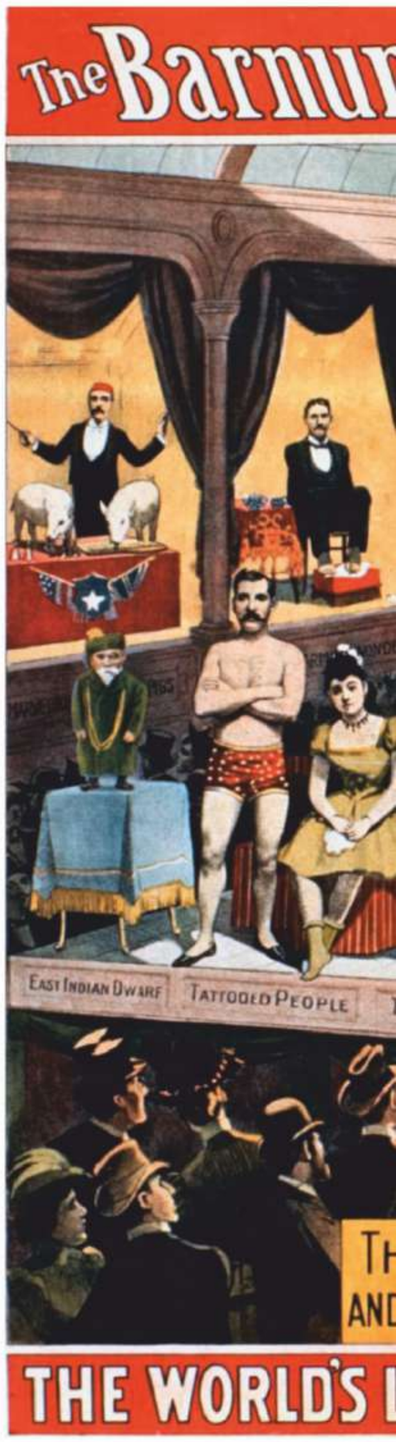
They were billed as the Siamese Twins (after their birthplace of Siam, or modern Thailand) – an expression that soon found its way into general usage to describe conjoined twins right up to the present day.

"It's a way of making a living, and we are very grateful," they would tell the onlookers. But perhaps more disturbing was the invitation to the public to prod and touch them, especially on the uncovered area of flesh that bound the two brothers together.

This was not unusual in freak shows, and it would seem the closeness of the 'audience participation' in being able to explore the exhibits with their hands as well as their eyes added to the attraction. It raises questions, however, as to exactly how freaks were viewed by the public. And perhaps just as importantly, how they were viewed by the people putting them on display. But the event at the Egyptian Hall also saw a major turning point in the development of the freak exhibition. Far from being a ramshackle travelling show it was a reputable, even scientifically educational, event in a prestigious location. With that came a level of respectability and acceptance that was to set the tone for the future.

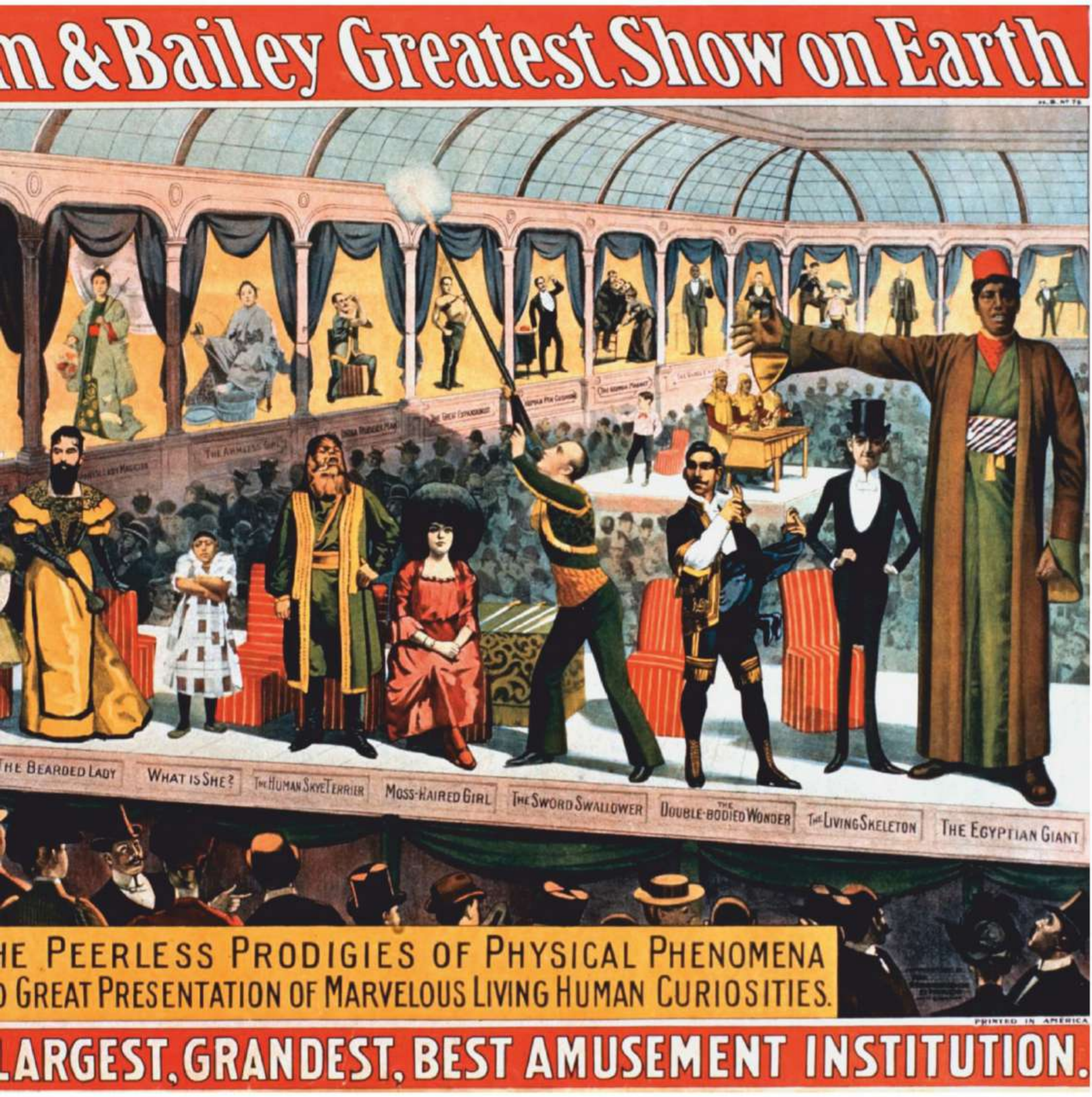
Across the Atlantic in the USA, however, there was a rising star whose impact on the world of the freak show is arguably beyond comparison. PT Barnum was a man with huge energy and a sharp business mind. He was a firm believer in giving people what they wanted even if he had to bend the rules, and the truth, to do it. His was a world of artistic licence and, like the early pioneers of moving images that were to emerge after him, the suspension

▶



ABOVE PT Barnum and James Bailey's freak show was a huge hit in the USA and Great Britain

RIGHT Exhibited as the 'Missing Link', Krao had been taken from her mother under very suspicious circumstances


m & Bailey Greatest Show on Earth
he Bearded Lady
What is She?
The Human Skye Terrier
Moss-Haired Girl
The Sword Swallower
The Double-Bodied Wonder
The Living Skeleton
The Egyptian Giant
he Peerless Prodigies of Physical Phenomena
Great Presentation of Marvelous Living Human Curiosities.
Printed in America
Largest, Grandest, Best Amusement Institution.

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MY PERSONAL FASCINATION

An Interview with Dr John Woolf

What was it that inspired your interest in freak shows?
When I was around nine I watched David Lynch's film *The Elephant Man*. I was scared at the sight of the Elephant Man but felt compassion for the person behind the deformities, Joseph Merrick. That film sparked a 20-year obsession, which culminated in my book.

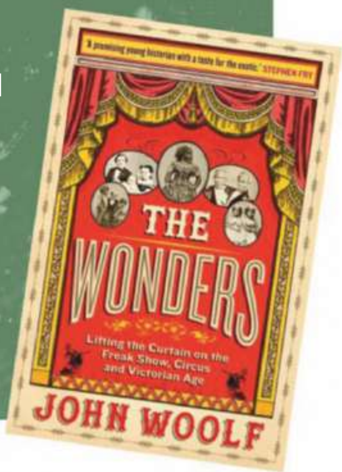
What was the most difficult part of your research into freak shows?
The structure! How to select and arrange the stories and the analysis in an accessible way that tells a broader history of the freak show. That was my challenge – I'll let you judge if I was successful!

In approaching the subject, what did you personally have to come to terms with?
Regrettably, due to the nature of the sources, there's a lot we don't know about freak performers, so imbuing them with agency and subjectivity was an almost impossible task. Plus, finding the right language to discuss the individuals and the subject was something I had to consider at length.

Which individual story and experience stands out for you?
Julia Pastrana, the 'Baboon Lady' who was reportedly kind and compassionate, married her showman, gave birth to a baby boy and was embalmed by her showman-cum-husband after she died. Her story brings together love, tragedy and exploitation.

What differences do you hope your work has made in the understanding of freak shows and how do you think a modern world should remember them?
I hope that people will have a clearer sense of the humanity behind the freakery: an awareness of the talented performers who transformed popular culture. I also hope people will learn that the freak show was never a marginal affair but a central part of 19th century culture, and that it's legacy still reverberates today in everything from 'fake news' to social media to our TV screens and gossip magazines.

Dr John Woolf is a writer, historian and the author of *The Wonders: Lifting The Curtain On The Freak Show, Circus And Victorian Age*


'A promising young historian with a taste for the exotic' STEPHEN FRY
THE WONDERS
Lifting the Curtain on the Freak Show, Circus and Victorian Age
JOHN WOOLF

of disbelief. His enthusiastic early years in the world of the freak show were a mixture of success and disappointment, with two very public exposés of fakes in the form of the Feejee Mermaid and the supposed 161-year-old nurse of George Washington, Joice Heth, threatening to ruin his reputation.

But ever confident in his abilities to persuade and dazzle the public, Barnum was not to be deterred. As an early master of publicity and the power of advertising he forged on relentlessly to greater things. Having bought the American Museum on New York's Broadway – one of many 'Dime Museums' at the time – he set about turning it into a centre of entertainment like no other, and affordable to all. Within its walls visitors could marvel at a huge collection of wild animals and, of course, gape and wonder at the many freak performers that Barnum had begun to employ. The museum was a huge success and the showman went from strength to strength. But it was to be his discovery of a tiny boy of just four years old and a mere 25 inches high that was to propel him to international acclaim. Because of his height, Charles Stratton was already a curiosity worthy of any freak show. But as his stage persona General Tom Thumb he was to become arguably the very first international celebrity the world had ever seen.

He was an instant success, and even in a world that traded in difference he was unique. Despite his height he was not like other dwarfs, being a normally proportioned human despite

FREAKY FAKES

What you see is not always what you get

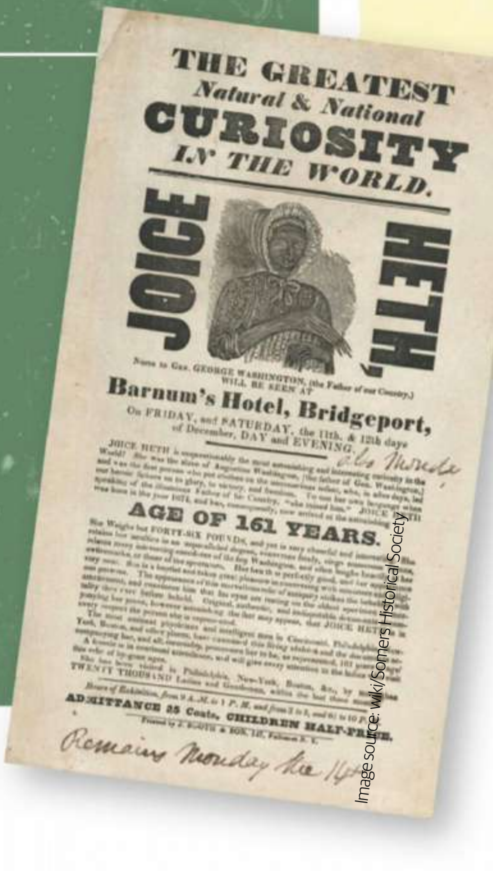
© Alamy

The Feejee Mermaid

PT Barnum and other showmen obviously believed that telling the story was better than telling the truth. His Feejee Mermaid attraction was nothing more than a monkey's mummified body sewn onto a large fish tail. Some may have felt cheated, but most loved the story and were excited and curious to view it anyway!

Joice Heth

Another of Barnum's tricks was to exhibit an infirm African American slave woman called Joice Heth. It was claimed she was 161 and had been the nursemaid of George Washington. Despite the fact that Heth could hardly move except lift her arm to smoke a pipe, and hardly spoke, crowds flocked to see her. When she died it was discovered she was no more than 80 and a fake. But even then Barnum made a show of it and charged people 50 cents to view the post mortem!

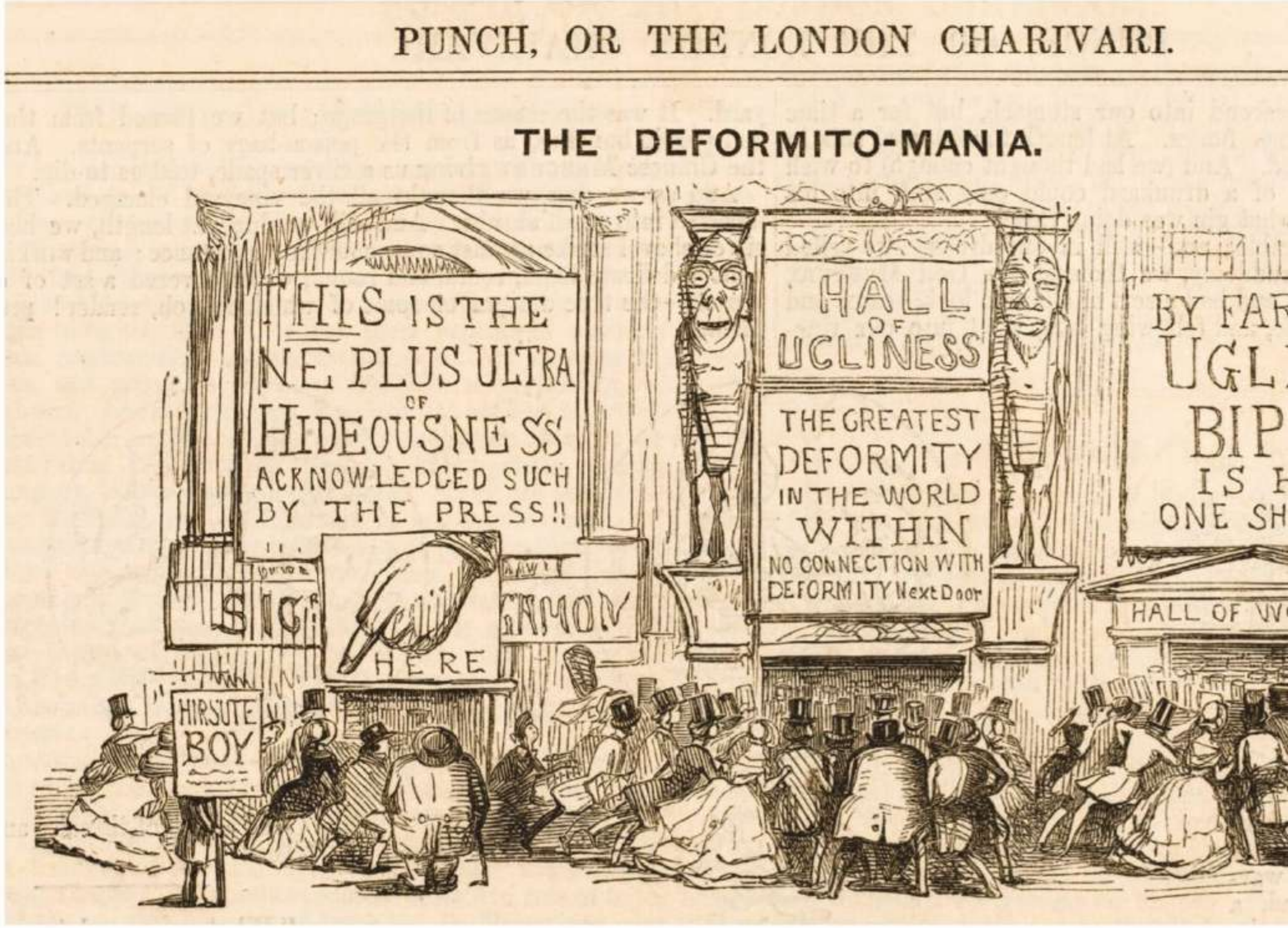

THE GREATEST
Natural & National
CURIOSITY
IN THE WORLD.
JOICE HETH,
Nurse to Gen. GEORGE WASHINGTON, (the Father of our Country,)
WILL BE SEEN AT
Barnum's Hotel, Bridgeport,
On FRIDAY, and SATURDAY, the 11th, & 12th days of December, DAY and EVENING.
also Monday

AGE OF 161 YEARS.

ADMITTANCE 25 Cents, CHILDREN HALF-PRICE.

Remains Monday Dec 14th

Image source: wiki/Somers Historical Society


PUNCH, OR THE LONDON CHARIVARI.
THE DEFORMITO-MANIA.
THIS IS THE NE PLUS ULTRA OF HIDEOUSNESS ACKNOWLEDGED SUCH BY THE PRESS!!
HALL OF UGLINESS
THE GREATEST DEFORMITY IN THE WORLD WITHIN
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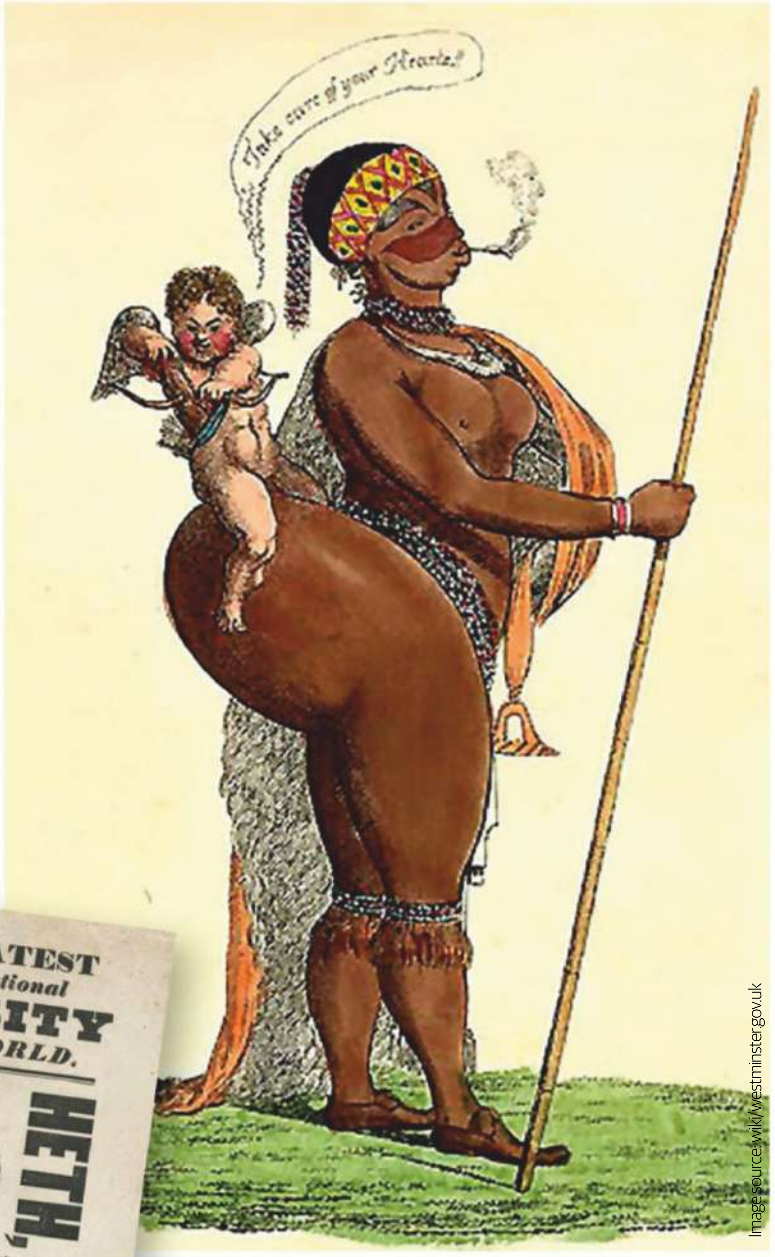
Take care of your Hearts!
Image source: wiki/Westminster.gov.uk

TOP In 1844 *Punch* magazine satirised the immense interest in the freak shows

ABOVE Sarah Baartman suffered indignity and ridicule for her physique and ethnic appearance

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© Alamy

Barnum and Charles Stratton (General Tom Thumb) created the first global celebrity

© Alamy

his diminutive stature. And nor was he a curiosity to be merely stared at and prodded by a curious public. Here was a performer: a singer, dancer and storyteller. His audience in 1844 with Queen Victoria was a huge success. Both she and Albert were great fans of the freak show and were happy to give their support to such an entertaining and fascinating performer, sparking what *Punch* magazine called 'Deformito-Mania'. There could be no greater level of acceptance and respectability for the public at large to follow than royal approval. His tours in Britain and Europe brought him, and Barnum, fame and fortune.

But he was not alone in giving added value to the world of the freak show. The Siamese Twins had brought a physical dynamic to their performances of tumbles and acrobatics. However, middle class audiences in slightly more up-market venues with money to burn were becoming far more discerning and demanding in the sophistication of their entertainments, even from freak performers.

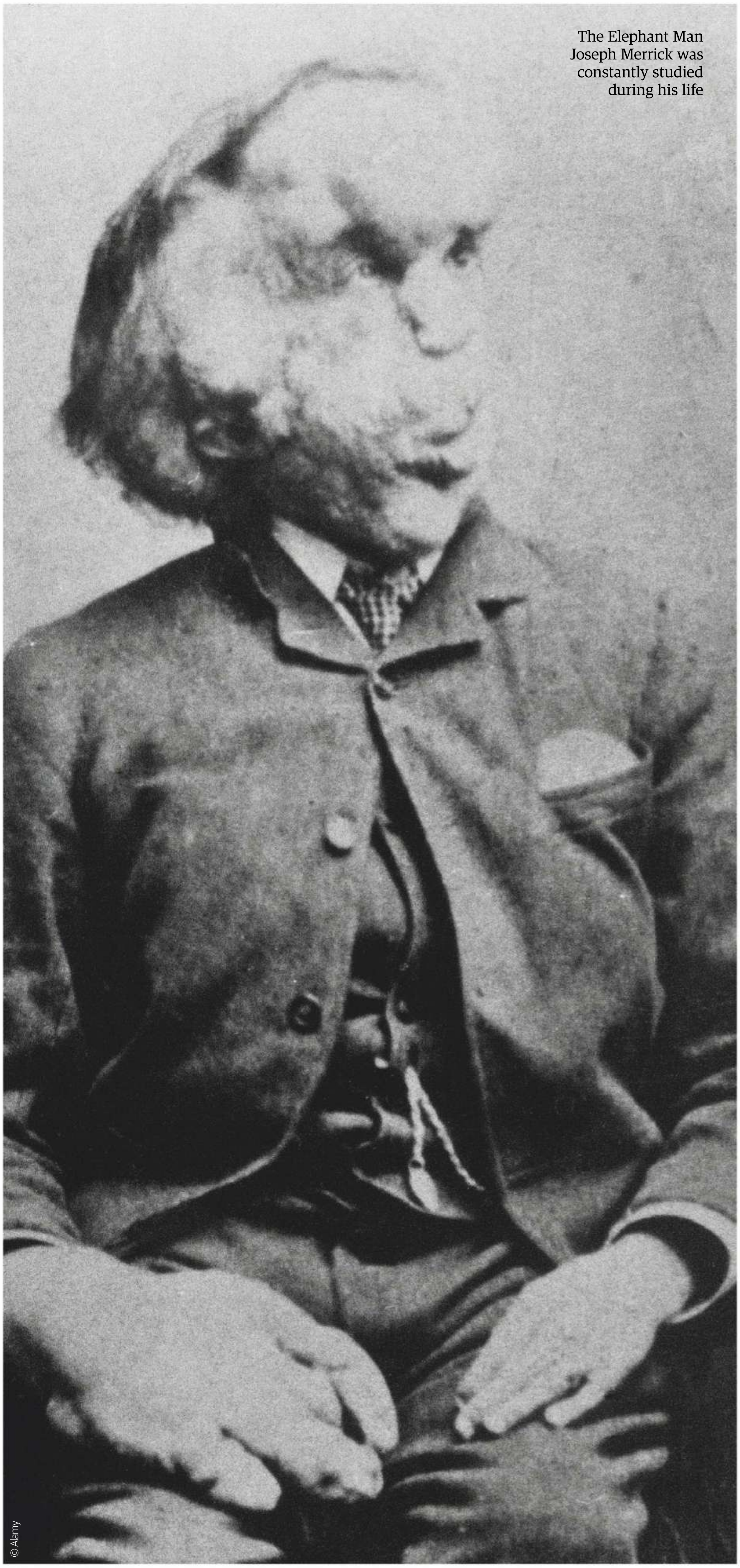
On first impression Julia Pastrana was the archetypal freak show exhibit. Her body and face were covered in course hair, her jaw protruding forwards and her lips so thick as to give the impression she had a second set of teeth. Billed as the 'Bear Woman' and sometimes 'Baboon Lady' or the ''Non-Descript', her appearance completely contradicted her personality even in a world full of contradictions. She was an accomplished dancer, musician and singer, with what those who met her called a ready wit and charm and the ability to speak a number of languages. In short, like Tom Thumb, Julia was a performer, not just a static curiosity. She toured and exhibited with great success throughout Europe and, despite her manager husband being an unscrupulous crook, made a very good living.

> "She was an exhibit; an exotic oddity from a distant mysterious land to be studied and examined, and certainly not 'one of us'"

Unlike Tom Thumb, however, the curiosity surrounding Julia had a more sinister side, one of many which cast an indelible black shadow over freak shows as an industry. Sarah Baartman – The Hottentot Venus – was a South African native woman exhibited in the early years of the 19th century. Dressed in a skin-tight costume, it was the large size of her buttocks that were central to the interest of those paying to see her and she was the focus of both curiosity and ridicule. In the eyes of the audience she was an exhibit; an exotic oddity from a distant mysterious land to be studied and examined, and certainly not 'one of us'.

As European powers sailed the globe to secure territory and wealth, their exploration brought discovery of new lands and new peoples, bringing them back to fire the imaginations of a nation. It is of wonder that Victoria, as queen of the largest empire on Earth, had such an interest in what, in the freak shows industry, was known as the exotic.

There were many fairs and shows that exhibited 'exotic peoples' – from Native Americans to Inuit, Fijian and Oriental. In the same way as the 'born freaks' of conjoined twins, dwarfs, giants and limbless performers gave onlookers a growing understanding and confidence in their own physical normality, the exotic freaks ▶



The Elephant Man Joseph Merrick was constantly studied during his life

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were a means by which to judge how civilised and superior white Western culture was compared to such 'savages'. In the age of Darwin and the heated debate around the ancestry of mankind this played straight into the hands of the freak show owners. Julia was billed as the offspring of a union between animal and human. The young child Krao, again unnaturally covered in hair, was displayed and exhibited as the 'Missing Link', living proof that at some distant point in the past man and apes were one and the same.

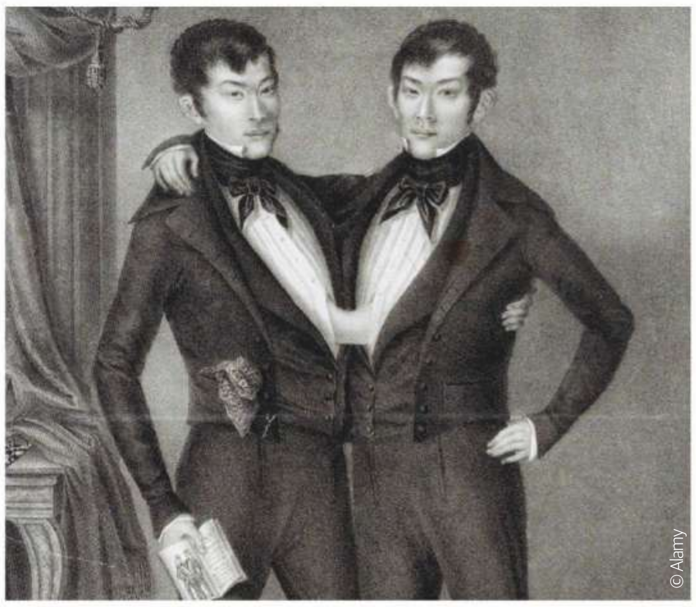
And so, in a world desperate for order and structure in the way of things, Pastrana never managed to get past the point of being a freak. Despite marriage and the birth of a child (which sadly only lived for a short time), she would forever be the Baboon Lady, an animal with no soul. Following her death she was embalmed along with her dead child, dressed in her performance gown, and exhibited in London in a glass case, stripped of her dignity, a timeless exhibit for an ever-curious world.

In obtaining and exhibiting freak performers, showmen had never had too many principles or scruples, ranging from criminal to outright immoral, and lies came easily. When exhibiting Tom Thumb, Barnum claimed he was 11 when in reality he was merely four. The performer's parents were involved, but it's debatable as to whether any payment was a contract or a purchase. The young Thai child Krao was literally plucked from her home, her mother paid in cash for the inconvenience. At such a young age any consent to be exhibited from the performer herself was non-existent. Millie and Christine, the conjoined twins known as the 'Two Headed Nightingale' were born into slavery, and stayed as such for many years even while performing their singing and dancing routine around the world, including for Queen Victoria. While their past was never actively hidden, for the freak industry to seemingly condone slavery demonstrates just how low the bar had been set in the pursuit of profit. In fact, the many showmen involved were guilty of regarding their performers as their property; objects to be displayed and traded.

> "Many showmen involved were guilty of regarding their performers as their property; objects to be displayed and traded"

For the performers themselves there was also a very human side to the story. In the freak shows they were not alone. A camaraderie grew as it does with any troupe of performers. Nor were they on the shadowy margins of society, but in the thick of it. Friendships and even relationships were not uncommon. At the wedding in London of the two giant performers Martin Bates and Anna Swan (each around eight feet) Millie and Christine were the bridesmaids. It was a widely reported and popular story, injecting a tiny bit of normality into the otherwise topsy-turvy world of the freak performers. And for those who reached the dizzy heights of national and international fame there were riches to be had, causing one freak performer to state, "If they think I'm being exploited they haven't seen my pay cheque!"

As the public appetite for entertainment grew, so did the shows. Not to be outdone, or literally miss the boat, the pioneering showmen Barnum and James Bailey created the Barnum and Bailey Circus; but with typical flair, an eye for publicity and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ABOVE-LEFT The Siamese twins, seen here in later years with the trappings of wealth and an air of Westernised society

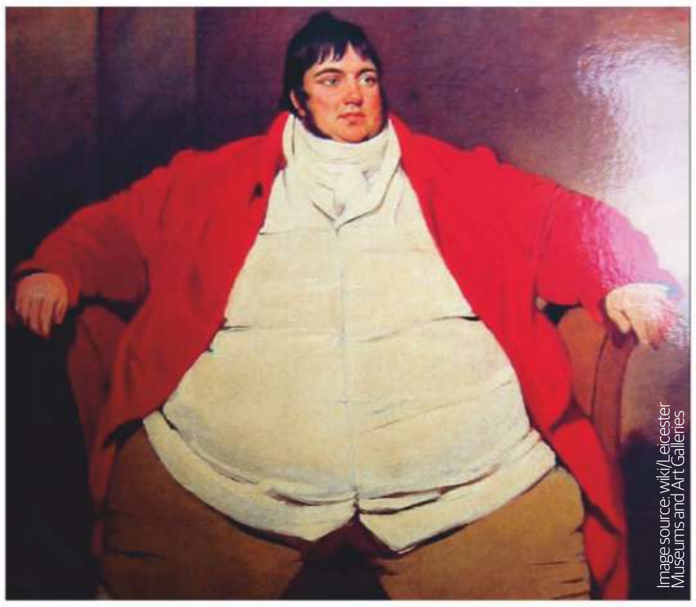


Image source: wiki/Leicester Museums and Art Galleries

ABOVE-MIDDLE Daniel Lambert's apparent love of gaming and hunting made him an archetypal image for the English gentleman

© Getty Images

ABOVE-RIGHT Seen with her parents, Anna Swan was about eight feet tall and her wedding to fellow giant Martin Bates made international news

a huge dose of arrogance it was billed as The Greatest Show On Earth! They crossed the Atlantic to England with a huge number of performers, a truly mouth-watering spectacle of vivid sounds, smells and colours. Clowns, horses, trapeze artists, exotic animals – and people – and, of course, an ever-expanding number of freaks. Except that now there was a new development to add to tantalise the senses – the Side Show. Flanking the main entrance to the Big Top, with huge colourful banners depicting the weird and wonderful exhibits, at the very tops of their voices talkers paced the platform and invited the crowds to step inside and see the wonders of the world! And now the 'born' freaks and the 'exotic' freaks were joined by the 'self-made freaks'. Sword swallowers, fire eaters, snake charmers, tattooed ladies, contortionists, strong men (and women) and performers who could pierce their bodies with swords and needles but feel no pain whatsoever.

It was an extravaganza like no other, at a price all could afford, with visitors invited to be up close with the performers, totally immersed in the outlandish experience and ready for the main event in the Big Top.

However, even now the cracks in the future of the freak show were beginning to appear. Many fairs around England were closed under vagrancy laws, cutting off the life blood of the travelling shows. In main cities equally strict councils banned public displays of freaks. One notable victim of this clampdown was Joseph Merrick, the famous Elephant Man, who was to be given refuge of sorts in the Royal London Hospital by Dr Frederick Treves. An act of kindness perhaps, although Treves' first act following Merrick's death was to dissect him and put his skeleton on display, a fate that also awaited many conjoined twins. All in the name of science, of course. And it was the rapidly growing field of medicine that was to take control of how freaks were perceived in society. By the latter part of the Victorian era the understanding of the human body, its functions and flaws, had improved immeasurably. Diseases of the flesh and of the mind now had names and therefore identities, and sufferers needed to be cared for in institutions, not put on public display. The myth and the marvel were gone, and with the early years of the 20th century came the gruesome terrors of modern warfare and its own brand of physical horror.

The public's appetite for such intrusive exhibition was fading and the world was being filled with more sophisticated, less disturbing and contentious entertainments. But like all good performers the freak shows had given their all to entertain, helping their audiences escape the drudgery of their ordinary lives and just feel good about themselves. And in that lies the real identity of the artists themselves; the inner humanity that shines through in spite of physical difference, and the empathy they had for their fellow human beings against all odds. We know the true stories and feelings of far too few of the men and women of the freak shows, and with time their tales and voices become ever fainter. It was an industry filled with sinister dark shadows, but in spite of this it was the performers themselves, their courage, their energy and their ability to face their difference with a special kind of dignity and grace that remains a lesson for us even to this day.

MEDICINE NOT MYSTERY

New understanding and new language for a new age

Proteus Syndrome

Suffered by Joseph Merrick, the famous Elephant Man. It's an over growth of bones, tissue, skin and organs resulting in the external growths that dominated his appearance

Microcephaly

A narrowing and reduction in the size of the skull. Sufferers were billed as 'Pin Heads' and in one famous case, simply as 'What Is It'?

Adenoma

A tumour of the pituitary gland that causes an excessive amount of growth hormone. It's more than likely the cause of most giantism of performers such as Anna Swan and her husband Martin Bates

Mental disability

Perhaps the most disturbing of all freak show conditions, where lack of mental development and learning difficulties were displayed through such acts as 'The Wild Men of Borneo'

Hyperrichosis

Bearded ladies were linked to this, but in the extreme cases it would result in performers such as Jo Jo the Dog Faced Boy.

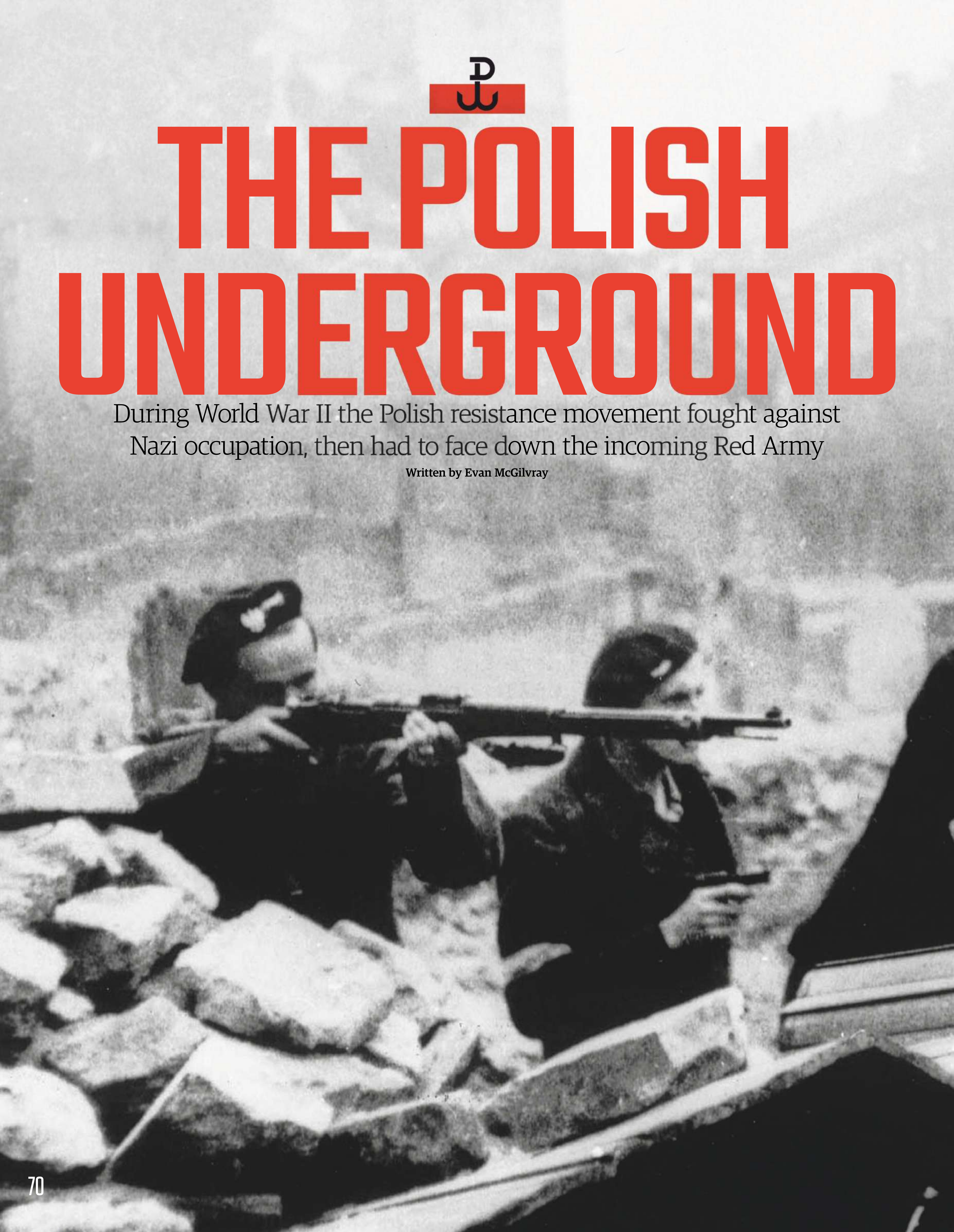
Conjoined twins

The way their bodies were joined varied greatly. Some would share just ligaments but others would share organs and vital blood vessels, so their separation at this time would lead to certain death.

THE POLISH UNDERGROUND

During World War II the Polish resistance movement fought against Nazi occupation, then had to face down the incoming Red Army

Written by Evan McGilvray



The Polish military underground had a difficult history – it was never united, never coherent, never trusted and ultimately failed. Its origins arose out of the defeat of Poland as a result of the twin invasions by both Germany and the Soviet Union, and the subsequent partition of Poland between the two totalitarian states. The Germans took the territory west of the Polish capital, Warsaw, and the Soviets took the land to the east. Both occupying forces inflicted horrors and atrocities against Polish citizens ranging from deportation, to slavery, to mass murder. The Poles wanted to respond but were not certain how to.

Nevertheless, almost immediately a parallel state, or underground state, was formed in Poland. The main task of this state was the maintenance of Polish state authority to prevent a de facto break with the continuity of this authority. Basically its aim was to prevent Poland being left in a state of chaos and internal lawlessness in the face of enemy violence by the German occupation forces against the Polish people. This meant that a secret national and local authority was established in Poland. The exiled Polish prime minister and commander-in-chief of the Polish armed forces, General Władysław Sikorski, was quick to recognise the necessity of an underground army in Poland for a time when, hopefully, a victorious Polish army, supported by the underground military, would liberate their homeland. That was the original purpose of the Polish military underground.

THE UNDERGROUND

Sikorski was the most unlikely Polish exiled leader. Between 1926 and 1939 he had been an enemy of the Polish military junta that had seized power in Poland and had cast out Sikorski, who was a senior officer and one of the few able democratic politicians in Poland. As Poland faced defeat in 1939, Sikorski was denied a command in the Polish army despite being one of the architects of the Polish victory against the Soviets in 1920 after the Battle of Warsaw, which saw the Soviet defeat and the conclusion of the Polish-Soviet War (1919-1920). Sikorski would not be allowed to play any role in the defence of Poland in 1939. However, the French government had already earmarked him as a possible émigré Polish leader, and as Sikorski made his way towards Romania (and without doubt internment) the French ambassador to Warsaw intercepted him and spirited him to Paris to head up an exiled Polish government and a rallying point for Polish service personnel heading westwards.

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Flag source: wiki/Bastianow

The French considered Sikorski to be clean and unsullied because he'd not been part of the inter-war Polish military junta whose leaders had actually fled Poland while the Polish army was still fighting. As far as Sikorski was concerned, the leadership had deserted in the face of the enemy. As the Poles began to consider their options, including the underground state, Sikorski was keen on the establishment of a Polish underground army. But he was unimpressed with its first manifestation, the Victory for Poland Service (Słuzba Zwyciestwu Polski, or SZP) as it was led by Major-General Michał Karasiewicz-Tokarzewski and Colonel Stefan Rowecki, two supporters of the former junta and political enemies of Sikorski. Despite Karasiewicz-Tokarzewski claiming that the overall aim of the SZP was the restoration of democracy in Poland, he swiftly began to challenge Sikorski's military and political authority. The SZP recognised the importance of the establishment of a political base consisting of political parties still trusted and present in occupied Poland. To this end the SZP secured the support of the leaderships of the underground Socialist, Nationalist and Peasant parties and established the Main Political Council (Główna Rada Polityczna, or GRP) to work as an advisory body alongside the SZP. But Sikorski distrusted the predominance of junta officers in the SZP and was deeply suspicious of the politicians in the GRP as they were hostile to his own pre-war political party, Front Morges. Therefore he was reluctant to allow a resistance movement to act independently or rival his overseas government.

> **"BOTH THE POLITICAL AND MILITARY WINGS OF THE POLISH UNDERGROUND STATE LARGELY REMAINED LOYAL AND OBEDIENT TO THE POLISH GOVERNMENT-IN-EXILE"**

In order to protect himself Sikorski organised his own military underground and during October 1939 sent a trusted friend and political ally, Ryszard Świętchowski, to Poland to unify Polish political and military groups that opposed the SZP. It was hoped that this grouping would become the main body in occupied Poland to support the Polish government-in-exile. However, Sikorski refused to recognise either the SZP or GRP and in November 1939 established the official underground Polish military. Called the Union of National Struggle - Związek Walki Zbrojnej (ZWZ) - this took military

BELOW Nazi forces would ultimately stand up to the 63-day uprising and level over a third of the city in retaliation

LEFT Polish resistance fighters lacked supplies and organisation

Image source: wiki/ Narodowe Archiwum Cyfrowe

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LEADERS OF THE UNDERGROUND STATE

Five brave members of the secret state and their stories

STEFAN KORBONSKI
One of the last people to be a government delegate for Poland, he was one of the founders of the Polish Underground and was a member of the Union for Armed Struggle. After the war he fled to the USA, where he wrote several books on the history of the Polish Underground.

STEFAN ROWECKI
One of the military leaders of the Union of Armed Struggle, he organised sabotage operations and authorised support to the Warsaw ghettos. He provided aid during the uprising in the form of arms and diversionary attacks. He was killed at the orders of Heinrich Himmler.

WITOLD PILECKI
Volunteered for an intelligence operation that involved being imprisoned inside Auschwitz. He reported to the allies, improved morale, smuggled in food and organised a resistance movement that numbered in the hundreds. He'd later be executed by the Soviets.

JAN KARSKI
Karski was a resistance messenger before being captured and tortured by the Nazis. After escaping, he was sent into the Warsaw Ghetto to gather intelligence on the atrocities happening to the Polish Jews. He later met Allied officials, attempting to inform them of the conditions.

HENRYK WOLINSKI
Head of the 'Jewish department' in the Bureau of Information and Propaganda, he collected and distributed information about the atrocities against the Jews. He also provided work permits and shelter, which saved many. He himself hid 25 Jews in his flat.

Image source from top: wiki/Eugeniusz Duraczyński, wiki/ Tomasz Szarota, wiki/ US Holocaust memorial Museum, wiki/ T. Prekerowa responsibility for resistance activities in Poland. This was not only a military action but also a political one as Sikorski appointed a dangerous military and political opponent, General Kazimierz Sosnkowski, as supreme commander of the ZWZ.

The appointment of Sosnkowski allowed Sikorski to dominate him as Sosnkowski fell under his direct command. However, in the long run the establishment of the ZWZ proved to be a mistake as it suggested a split between the official Polish government and the Polish underground state that claimed to represent the Polish people, something that the exiled Polish government domiciled in the West claimed to do. Nevertheless, both the political and military wings of the Polish underground state largely remained loyal and obedient to the Polish government-in-exile.

INVASION

In June 1941 Germany invaded its former ally, the Soviet Union. The most immediate consequence was that the remainder of Poland was overrun by Germany as its armed forces launched their assault on the Soviet mainland. The second was that the Polish government-in-exile was bullied by the British government into signing what amounted to a peace treaty with the Soviet government. The signing of the Polish-Soviet treaty of July 1941 was controversial in Polish circles and lead to four ministerial resignations from the cabinet of the Polish government-in-exile, including Sosnkowski.

Sikorski gleefully accepted Sosnkowski's resignation because it allowed him to take charge of the Polish military underground. In February 1942 there was yet another change to the military underground as its name was changed to the Armia Krajowa (AK), meaning Home Army, and was backed by Sikorski. Rowecki, now a general, commanded the AK. Another change in 1942 was that the Polish military underground became more militarily active after struggling to play a visible role between 1939 and 1942. In the Soviet sector resistance had been more or less impossible owing to the vigilance of the Soviet security forces and the mass deportations of the local Polish populations; in the German zone of occupation underground activities had been limited to intelligence gathering and assassinations of prominent Nazi officials. Anything further brought the wrath of the occupying Germans down on the civilian population. But during 1942 the Soviet authorities began to send communist partisan groups into eastern Poland.

2x © Getty Images

TOP Members of a special diversion unit of the Polish resistance

ABOVE Nazi soldiers set fire to buildings in the Warsaw Ghetto after their victory

BELOW The ghetto was almost completely destroyed in the fighting

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UNDERGROUND OPERATIONS

The secret state at work

The underground state controlled the Delegation for Poland, who managed various affairs on behalf of the government in exile, including agriculture, public works and postal communication among other departments. Below are five areas that show the breadth of the organisation's operations.

POLICE
The National Security Corps was the underground's police force, which was formed with the aim of creating a core for a national uprising. By 1944 it had some 12,000 officers. As well as enforcing the verdicts of the underground's special courts, it carried out a range of intelligence and investigation duties.

ZEGOTA
Formed in 1942, this was the council to aid Jews in Poland. It provided food, medical care, money and false identity documents to about 4,000 Polish Jews. Its other operations included making some 50,000 forged documents like marriage certificates, baptismal records and death certificates to pass Jews off as Christians.

JUSTICE
In 1940, the government-in-exile decreed that underground courts would be created for the trial and prosecution of criminals. This included traitors, informants and collaborators. This system was reserved exclusively for pre-war citizens of Poland, with Soviet and Nazi trials treated as acts of partisan warfare.

EDUCATION
In response to the closure of public schools, teachers, professors and educational figures held underground lessons and courses. By 1942, 1,500,000 primary students received underground education. By 1944, the secondary school system had 100,000 students and university-level courses 10,000.

CULTURE
Headed by Stanislav Lorenz (a scholar of art and musicology) this organisation prevented the destruction of Polish art by Nazi forces. It also provided artists with the means with which to continue their work, helped them in publication and protected their families. It also sponsored the underground press.

The activities of these groups meant the Polish government-in-exile had to respond or risk becoming irrelevant to the war in Poland. This led to the planning of a national uprising, but by 1944 this plan had been compromised and a local uprising was plotted – the Warsaw Uprising of 1944. The previous year had been a complete disaster for Poland: Sikorski had been killed in a plane crash and Rowecki had been captured and imprisoned by the Germans. In contrast, for the Soviets it had been a good year: with victory at Stalingrad the Red Army had been on the offensive ever since. By summer of 1944 the Soviets were inside pre-war Polish borders and had captured the city of Lublin, from where a pro-Soviet provisional Polish government was set up and challenged the writ of the Polish government-in-exile. In late-July 1944 Soviet armoured units were sighted in Praga, the eastern suburbs of Warsaw on the eastern side of the River Vistula, which bisects the city. It seemed that the liberation of the Polish capital was at hand.

The sight of Soviet armour in Warsaw caused local AK commanders to panic as they feared a Soviet takeover of Warsaw and eventually Poland. Soviet actions once in Poland had not been promising because once the AK encountered the Red Army, AK officers were frequently murdered and the ranks conscripted into the Berling Army, a Soviet-led Polish army comprised mainly of men who had been incarcerated in the Soviet Union between 1939 and 1941. Furthermore, in 1943 mass graves containing the remains of Polish officers murdered in 1940 by Soviet security forces had been discovered; ironically by the Germans. This atrocity led many Poles to conclude that there was nothing between the Germans and the Soviets; they were as murderous as one another. The Polish response was to rise up against the Germans and to prevent a Soviet takeover of Warsaw.

UPRISING

The uprising was doomed from the very beginning. It had been based on optimistic intelligence that considered that the Germans were withdrawing and that the Red Army would aid the Poles. The reality was that the Germans were returning and reinforcing while for the first six weeks of the uprising the Soviets sat across the Vistula sunning themselves. Furthermore, the uprising began at the strange time of 5pm on 1 August 1944, but it was not coordinated and in several places AK activity began prematurely. The Germans were taken unawares, but within a few days it was obvious that the rising was not going to succeed. The Allies tried to supply the city via dangerous airdrops but they denied Warsaw the use of Polish paratroopers. To the delight of the Soviets, the Germans destroyed the AK

BELOW-LEFT
A Polish resistance poster that translates as 'One bullet, one German'

BELOW-RIGHT
Head of the Warsaw Uprising, General Komorowski, surrenders to German forces

BOTTOM-RIGHT
Polish president in exile Raczkiewicz gives a speech alongside prime minister and commander-in-chief Sikorski

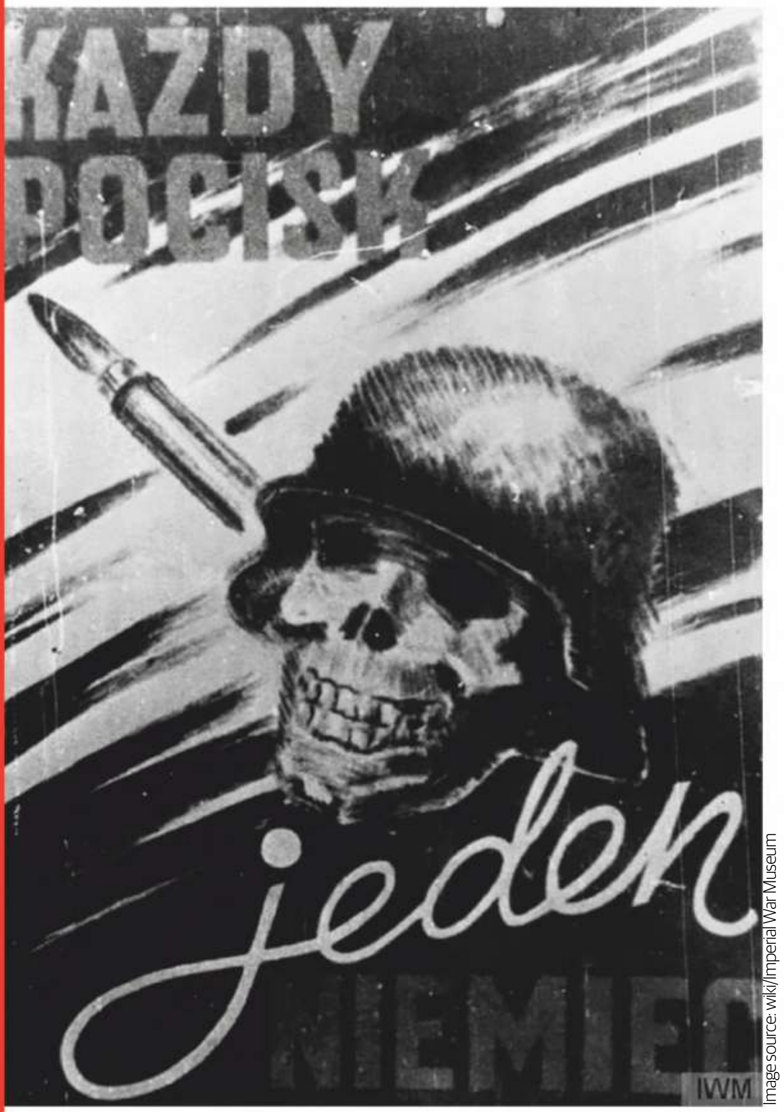

Image source: wiki/Imperial War Museum

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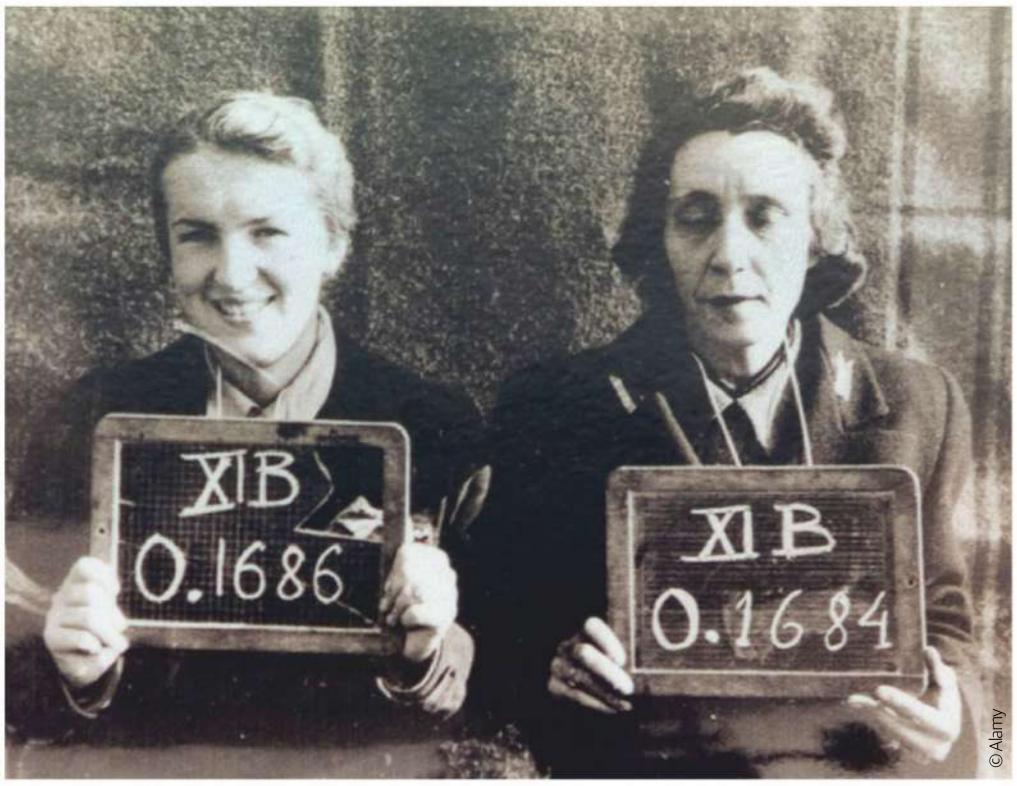
Image source: wiki/Narodowe Archiwum Cyfrowe



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ABOVE Prisoner of war indentification photos taken by the Nazis after they crushed the Warsaw Uprising

during the uprising, saving the Soviets a job later. Warsaw quickly became a living hell as conditions there began to rapidly worsen. Even though some considered Polish dignity was on the line in Warsaw many saw the uprising as madness, if not criminal, with mothers unable to feed their babies or even provide water to slake their thirst as supplies of everything ran out or were destroyed in the fighting.

Eventually in mid-September the Soviets were embarrassed into aiding Warsaw but their help was minimal. Another aspect of the uprising was that the British and American governments made it very clear to the Germans that AK fighters were legitimate soldiers and should be treated as such if captured. This meant that it was safer for Polish fighters to surrender to the Germans than to the Soviets - an incredible situation. On 2 October 1944 Warsaw surrendered. Hundreds of thousands had died but the AK military leaders were whisked off in a German staff car to genteel captivity while everyone else, especially surviving civilians, were marched off to slavery, concentration camps and death. Warsaw had never been a strategic target for the Soviets as the city was bypassed and the Red Army offensive moved to the Baltic coast. The ruins of Warsaw were not liberated by the Red Army until January 1945.

CONSEQUENCES

The most immediate consequence of the uprising's failure was the destruction of the AK. There had been no strategic reason for the uprising, indeed it could be argued that the AK should not have attacked and instead stayed in the countryside where it was most effective and capable of taking on both the Soviets and the Germans. A large armed partisan force in Poland might have made the Soviets negotiate the future of the country rather than being able annex it. During 1945 the Soviets defeated the Germans and annexed Poland, while during January 1945 the AK was disbanded by the Polish government-in-exile. Nevertheless, the disbanded AK morphed into two distinct groups: WiN (Wolnośći i Niezawisłość - Freedom and Independence) and NIE (Niepodległość - Independence). Nie is also the Polish for 'no', which summed the popular attitude of Poles towards the Soviet occupation of their country. The purpose of the two groups was to defy the Soviet occupation, which led to a civil war in Poland between 1944 and 1948. Fighting between Polish communists, supported by Soviet security forces, and Polish nationalists petered out in 1948, leaving the communists victorious.

> "A LARGE ARMED PARTISAN FORCE IN POLAND MIGHT HAVE MADE THE SOVIETS NEGOTIATE THE FUTURE OF POLAND RATHER THAN BEING ABLE ANNEX IT"

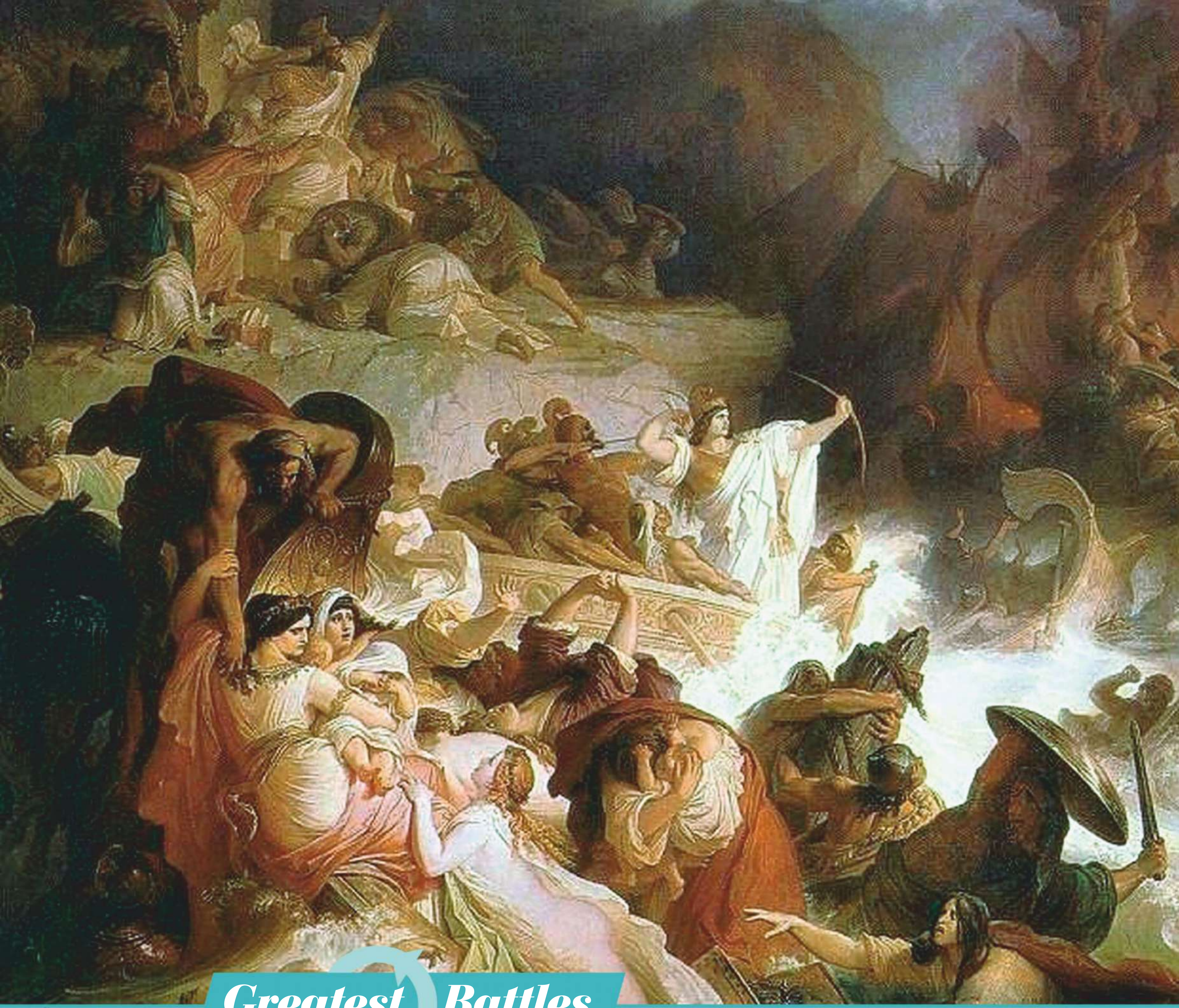
LOSS OF PURPOSE

WiN and NIE never enjoyed the authority of the AK because times had changed. By 1945 the war was more or less over in Poland and it was clear that Germany was going to be defeated. In Poland people wanted peace and to rebuild their shattered lives. The Soviets may have been occupiers but at least they weren't the Nazis. Furthermore, the Polish government-in-exile had lost its recognition from the American and British governments during July 1945. In contrast, the communists had emerged victorious in Poland and most people reluctantly accepted the situation. Overall the Polish military underground had lost its purpose and future defiance in Poland after 1948 took the form of protest rather than armed struggle.

The years 1939 to 1945 had seen a need for an underground Polish army to support the underground Polish state. The establishment of the flawed People's Republic of Poland was initially accepted by many and therefore an underground state became irrelevant, as did its military. Of course we know that communism in Poland was unsuccessful and imposed, but in 1945 this wasn't obvious to Poles outside of the underground movement and so the various movements became irrelevant, and ended in around 1948. ○

Image source: wiki/Narodowe Archiwum Cyfrowe

BELOW Sikorski promotes Polish pilots who fought in the Battle of Britain



Greatest Battles

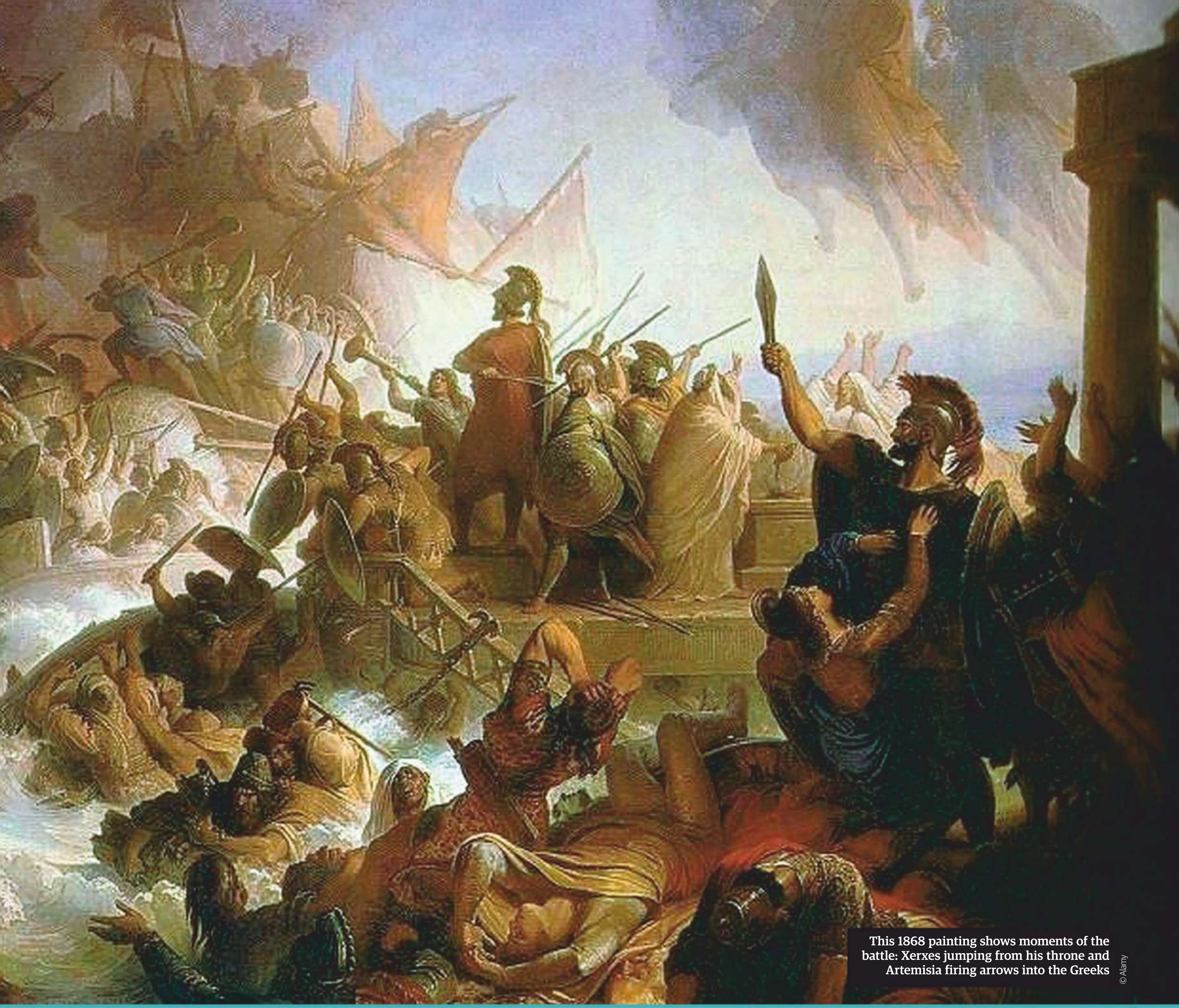
BATTLE OF SALAMIS

STRAITS OF SALAMIS, GREECE, SEPTEMBER, 480 BCE

Written by Murray Dahm

In the summer of 480 BCE, the Persian king Xerxes I invaded mainland Greece with a massive army rumoured to number five million men and with 1,200 warships. No one today believes those numbers, but the invasion was the largest Greece had ever seen. Ostensibly, it was to punish two Greek cities, Athens and Eretria, for their part in a revolt of Persian vassal states in Ionia 15 years earlier. The resources brought to bear, however, reveal that the conquest of Greece was Xerxes' real intention, adding it to his western provinces. This quest would reach its climax at the Battle of Salamis.

As the Persians advanced across the Hellespont and down through Greece, they reached the pass of Thermopylae by land and Artemisium by sea. There the Greeks planned to delay the Persian advance. Up to that point the Greek states (such as Macedon)



This 1868 painting shows moments of the battle: Xerxes jumping from his throne and Artemisia firing arrows into the Greeks

© Alamy

had had little choice but to succumb to Persian dominance and join with their new master or be destroyed. The states that joined with Persia were known as 'medisers' (the Medes being synonymous with the Persians since both came from the same homeland). An earlier plan to meet and delay the Persian advance further north, at Tempe, had to be abandoned and this reveals the major problem for the Greeks - unity.

AN ALLIANCE OF CITY STATES

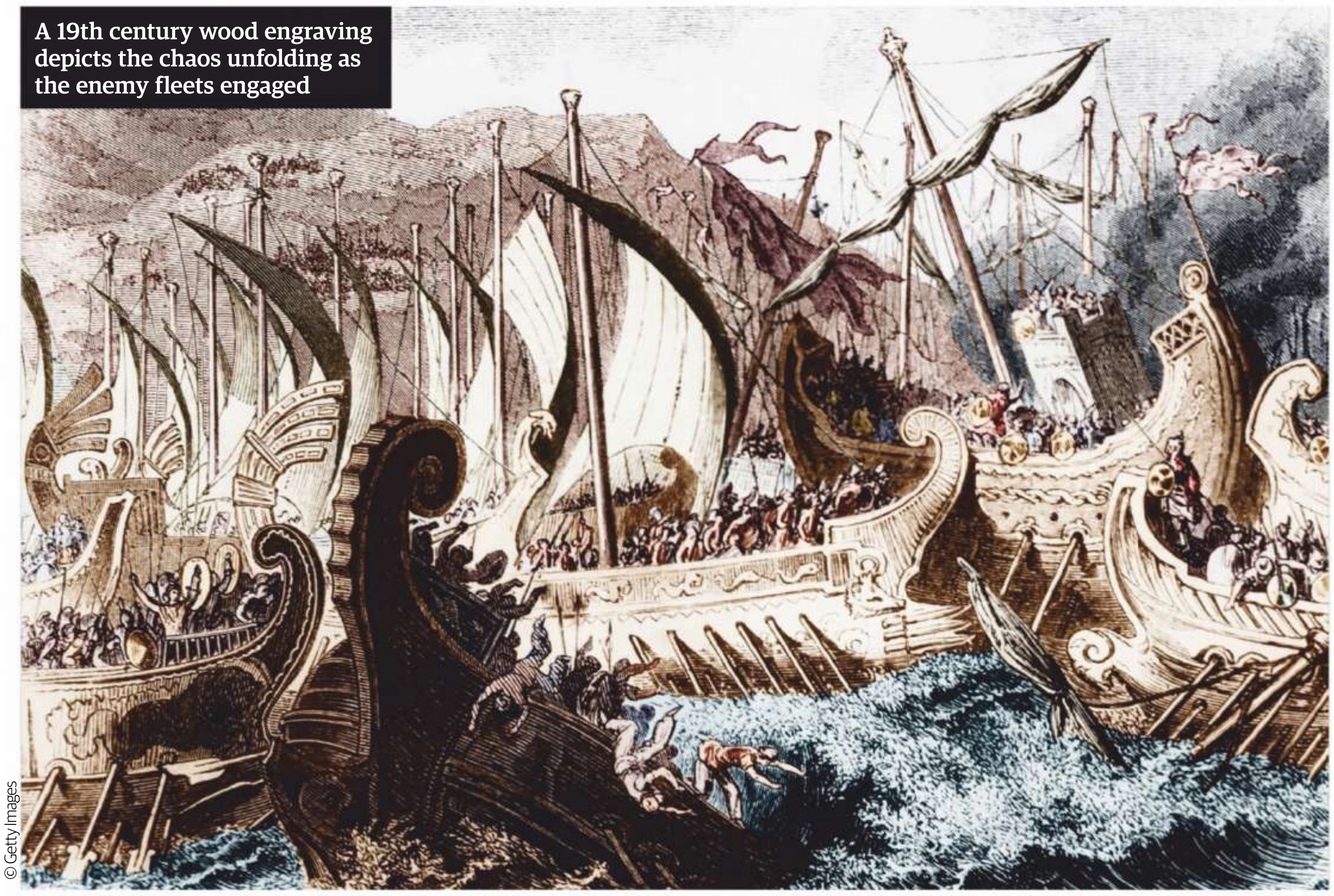
Greece at this time was a very loose collection of city states, governed in different ways and with different languages and interests. The cities spent most of their time warring with each other over land and religious disputes. The two largest city states, Athens and Sparta, were atypical of the majority of other cities: most were smaller and looked to Sparta and Athens (in that order) for leadership. Sparta, centred in the Peloponnese, had a unique dual-monarchy system of government and was primarily concerned with maintaining a military system to control its lands. These were run via a system of state slavery called helotry, which allowed the Spartan citizens (Spartiates) to concentrate on military training. Sparta was therefore the natural military leader of Greece. Unfortunately, their concerns were mostly localized (helots outnumbering Spartans by up to 20 to one), and it took a great deal of persuasion to get the Spartans to venture out of the Peloponnese. Athens, by contrast, controlled a large land base in Attica and had a fledgling political system, democracy, which was barely 30 years old. Athens was a hotbed of capitalism and new ideas in drama and philosophy. She was confident and put herself forward as Sparta's equal. Athens had defeated the first attempt to punish its involvement in the Ionian Revolt ten years earlier at the Battle of Marathon, where Athens almost single-handedly defeated a (much smaller) Persian army. Athens probably knew that other attempts would follow and developed a navy of triremes in the 480s BCE. The man most responsible for this was the populist Athenian statesman, Themistocles, and he would have a major part to play at Salamis.

Thermopylae was never intended to be a decisive stand, even though the defeat of the 300 Spartans (all the city sent) has gone down in history as such. There were also 700 Thespians and 400 Thebans at that defeat but their sacrifice has been all but ignored. The other cities' soldiers had already withdrawn, and fierce debate ensued to keep the alliance together. The Spartans, along with the other states of the Peloponnese, were in favour of withdrawing to their peninsula, building a wall across the Isthmus of Corinth and defending their homeland. At the same time as Thermopylae, the combined navy of Greek triremes had gathered at Artemisium. The Greeks had 271 triremes according to the historian Herodotus (our best source for the Persian Wars). This fleet was dominated by the 127 ships from Athens. Facing them were perhaps 800 Persian ships. The Greeks were massively outnumbered, but they had advantages. The Persians had already lost one-third of their fleet due to storms and not knowing the weather patterns of the western Aegean Sea. At Artemisium the Persians despatched 200 ships to round the island of Euboea and cut off the Greek retreat, but these too were lost.

Once the position at Thermopylae had been overrun, the Greek navy withdrew from Artemisium. Due to the majority of the fleet being from Athens, the Athenians requested that they now assemble in the straits of Salamis, an island off the coast of Attica, near Athens. The fleet, as well as ships from other states, came to Salamis. Some cities contributed a single trireme, but this was still a major resource. Athens contributed 180 triremes, the next closest (Corinth) contributed 40, showing the power and wealth of Athens. Unity was the major concern. One way of ensuring this can be seen in Athens allowing the Spartan admiral, Eurybiades, to take overall command, even though Sparta only contributed 16 ships. The Persians were close on the heels (or keels) of the Greeks and Themistocles knew that he would not need to hold the fleet together for very long before a decisive engagement could be fought. The position of Salamis and the tactics of the battle should be attributed to Themistocles' genius.

HELP FROM THE GODS

One aspect of Greek life was that the gods needed to be consulted before almost every action. The most important oracle for consulting the will of the gods was at the temple of Apollo in Delphi; Greek cities constantly sought advice from the oracle (usually interpreted as obscure poems with often ambiguous meanings). The oracle at Delphi had advised the Athenians that "the wooden wall only shall not fall". Many at Athens thought this meant the wooden wall that surrounded the Acropolis, but Themistocles interpreted the oracle differently to mean that the hulls of Athens' fleet were the wooden walls in which she should trust. What is more, Themistocles was able to persuade the majority of Athenians to follow him. Athens was now evacuated (to Troezen and the islands of Aegina and Salamis), and the Greeks prepared to defend the position in the straits of Salamis (a location also enigmatically suggested by the oracle). Herodotus' account is brought into question by the *Decree of Themistocles*, an inscription discovered in 1960 in Troezen, which suggests that the plan to evacuate Athens and to defend Artemisium then Salamis was in place well before the invasion even happened.


A 19th century wood engraving depicts the chaos unfolding as the enemy fleets engaged

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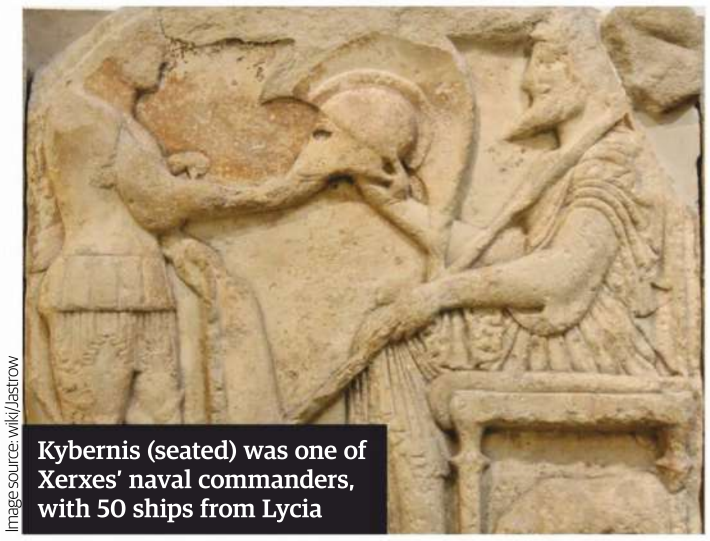

Kybernis (seated) was one of Xerxes' naval commanders, with 50 ships from Lycia

Image source: wiki/Jastrow

"The Greek ships lured the Persians into the narrower straits. One of the Athenian ships then rammed a Persian ship, and the battle began"

ATHENS BURNS

Those at Athens who believed that the wooden wall surrounding the Acropolis would be their salvation soon learned their mistake. The Persian army advanced on the city and burned it to the ground. The giant snake that the priests of Athens said would rise and defend them failed to make an appearance. The Athenian population on Salamis and Aegina could only watch as the smoke from their burning homes rose into the sky. This must have steeled the resolve of many in the Greek fleet, but others wanted to flee - unity was still a problem. Herodotus tells us that the decision was made to withdraw from Salamis and defend the Isthmus of Corinth. Themistocles argued passionately against such a decision and was able to convince Eurybiades to fight at Salamis.

The Persian fleet massively outnumbered that of the Greek city states. Even with her losses in storms and at Artemisium her fleet was still huge. She had started with 1207 triremes (Herodotus mentions, but does not count, smaller craft such as pentekonters ('50-oared' ships). Despite the losses on the journey to Salamis, Herodotus tells us that these were replaced with reinforcements. The number of 1,207 seems unbelievable to us (240,000 rowers alone) but the resources available to Xerxes were unimaginable, his empire stretched from India to Turkey, Egypt to Armenia. Nonetheless, modern reconstructions put Xerxes' fleet at between 400 and 900 ships. The exact number of men per craft probably differed but we have good statistics for Athenian triremes, with 14 hoplites and four archers per ship. We've used these numbers to extrapolate the crews of both sides but we know that one ship from Samothrace, for instance, was manned with javelinmen rather than archers. If the numbers are even remotely accurate the Persians had a massive fleet. The problems they faced included the fact that most of their ships' crews and captains were in unfamiliar waters and they needed a vast space to operate properly.

SALAMIS AND ITS BATTLE

The location at Salamis offered the Greek fleet the advantage of being suited to their smaller numbers. If the Greeks could draw the Persians in, their superior numbers would be nullified. What is more, the Persians might foul one another's oars in their attempts to manoeuvre. At the same time, however, if the Persians despatched a fleet to the far side

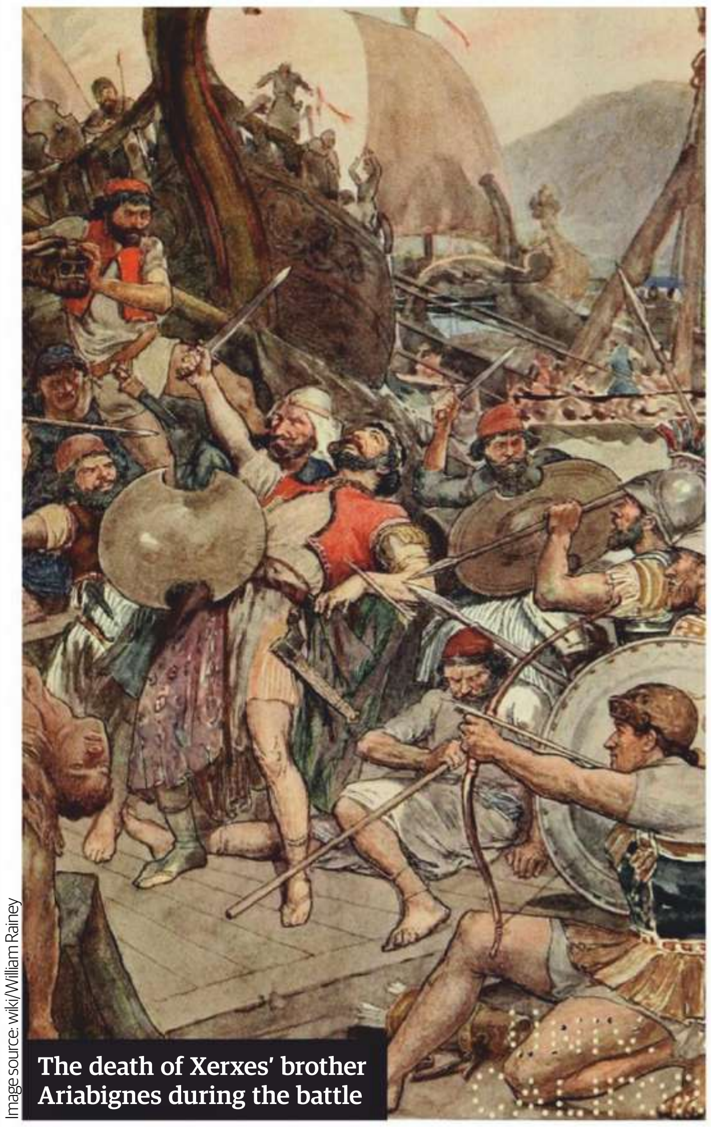


Image source: wiki/William Rainey

The death of Xerxes' brother Ariabignes during the battle

of the island, they could trap the Greek fleet. An alternative story is that Themistocles actually told the enemy that they could trap the Greek fleet in place, sending a slave to the Persians. In this way he ensured that the Greeks were trapped and therefore had to fight (the outcome he wanted).

At dawn therefore, the Greek fleet took up position in the straits of Salamis. Herodotus tells us that the Persian fleet immediately set upon them. Perhaps the Persians were already in position to attack the (surrounded) Greeks. The Greek ships checked their advance and began backing water. This was most probably deliberate, to lure the Persians further into the narrower waters of the straits. One of the Athenian ships, commanded by Ameinias of Pallene (one of the ten demes or districts of Attica), then rammed a Persian ship and the battle proper began.

Herodotus' account is confused and he highlights different moments of the action (as well as recording various viewpoints). Modern commentators have preferred to break down the battle into clear phases where squadrons of each fleet made decisions and acted en bloc. Some of Herodotus' details suggest that confusion may be a better way of thinking about how the battle unfolded, even though it makes it difficult to see a clear picture.

Men from the island of Aegina claimed that they were the first to ram an enemy. Modern reconstructions see three squadrons - Athenian, allied and Spartan-led - but the details must be taken from Herodotus. He tells us the Athenians faced the Phoenicians stationed on the Persian left wing, closest to Eleusis. The Spartans (probably with ships from the remainder of the Peloponnese, so from states such as Corinth and Epidaurus) faced the Ionian ships on the Persian right wing (closest

THE GREEK CITY STATES

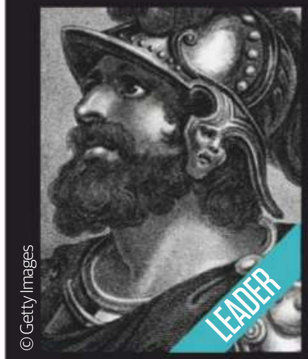
378 TRIREMES

ATHENS	CORINTH	AEGINA
180	40	30
MEGARA	**CHALCIS**	**LACEDAEMON**
20	20	16
SICYON	**EPIDAURUS**	**OTHER CITIES**
15	10	47+

PERSIA

1,207 TRIREMES

PHOENICIA	EGYPT	CYPRUS
300	200	150
CILICIA	**IONIA**	**PHRYGIA**
100	100	100
OTHERS		
257		



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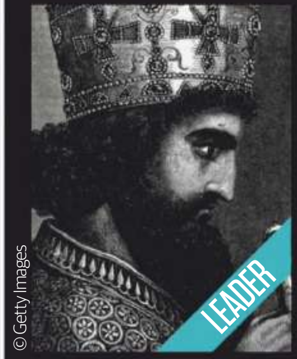
THEMISTOCLES

An Athenian statesman with a long-term vision and powers of persuasion. He devised Athens', and the Greeks', naval strategy.

⊕ A powerful speaker and strategist with foresight

⊖ A non-aristocrat populist, he had enemies from the traditional Greek families



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XERXES I

Xerxes became king after his father, Darius I, died in 486 BCE. He was keen to avenge the Ionian revolt and to expand his empire.

⊕ Controlled huge wealth and resources from a massive empire

⊖ Hubris and lack of foresight. He was also unfamiliar with the local conditions

TRIREME

The most powerful weapon of its day, these ships were fast ramming machines. Manned by citizens and soldiers, they were a statement of power and wealth.

⊕ Powerful, light, and very fast

⊖ Vulnerable to enemy ramming, costly and manpower-intensive

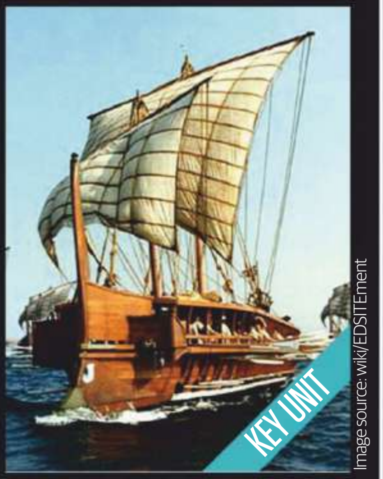


Image source: wiki/EDSITEment

ARCHER

Ancient naval warfare was a matter of ramming enemy ships and boarding them, or of firing arrows at the opposing crew to disable the ship .

⊕ Shooting from distance, a few archers made a big difference

⊖ Lightly armoured, they didn't last long when enemy hoplites boarded

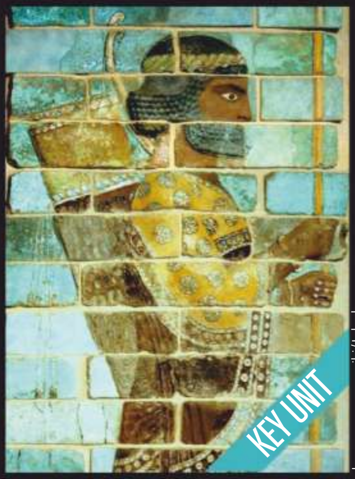


Image source: wiki/Jebulon

RAM

The main weapon of the trireme. Made of bronze, they could break enemy ships and allow the hoplites and archers to kill enemy crews.

⊕ Could deliver a killer blow to enemy craft

⊖ Tricky and needed skill to be manoeuvred into position

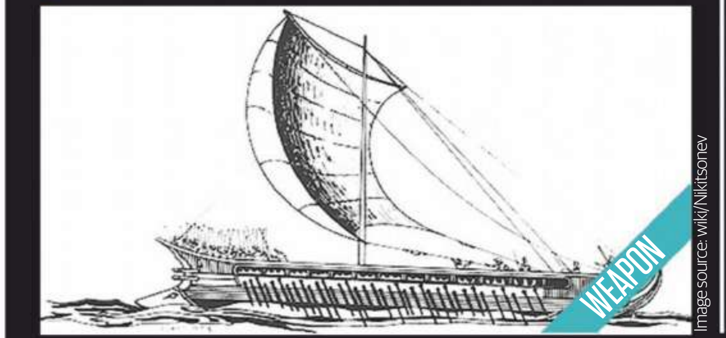


Image source: wiki/Nikitsonev

COMPOSITE BOW

The composite bow was a powerful weapon that could launch arrows at greater velocity than 'self' bows (those made of a single piece of wood).

⊕ Laminated build made them more powerful and smaller

⊖ Time-consuming to make the bows and train the archers

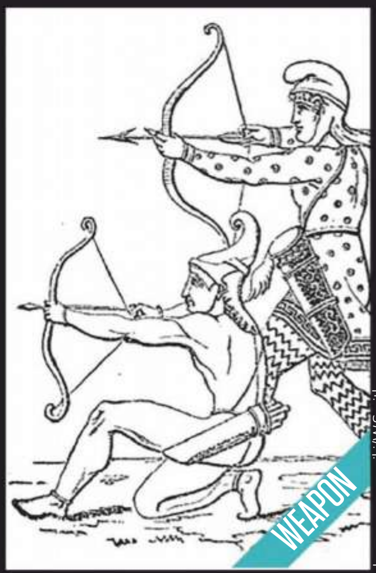


Image source: wiki/W Smith

to Piraeus). These details are confusing - Eleusis is north of Salamis and so would be the Persian right wing, Piraeus to the south would make it the Persian left. Perhaps Herodotus was describing the positions from the Greek perspective (so on the Greek left the Athenians faced the Phoenicians and on the Greek right they faced the Ionians).

Another advantage the Greek fleet had over the Persians was a coherent plan. It's possible that a lone ship rammed the enemy when all the others were backing water according to a pre-ordained plan, but the Greeks on the whole acted in concert. On the Persian side, each contingent seems to have acted alone. Ionian ships may have held back since Themistocles had sent word to them encouraging them to defect. And so each Persian contingent, singly, was no match for the Greek ships in familiar waters and where their smaller numbers were turned into an advantage. Persian commanders may also have acted rashly to try and gain the approval of their king.

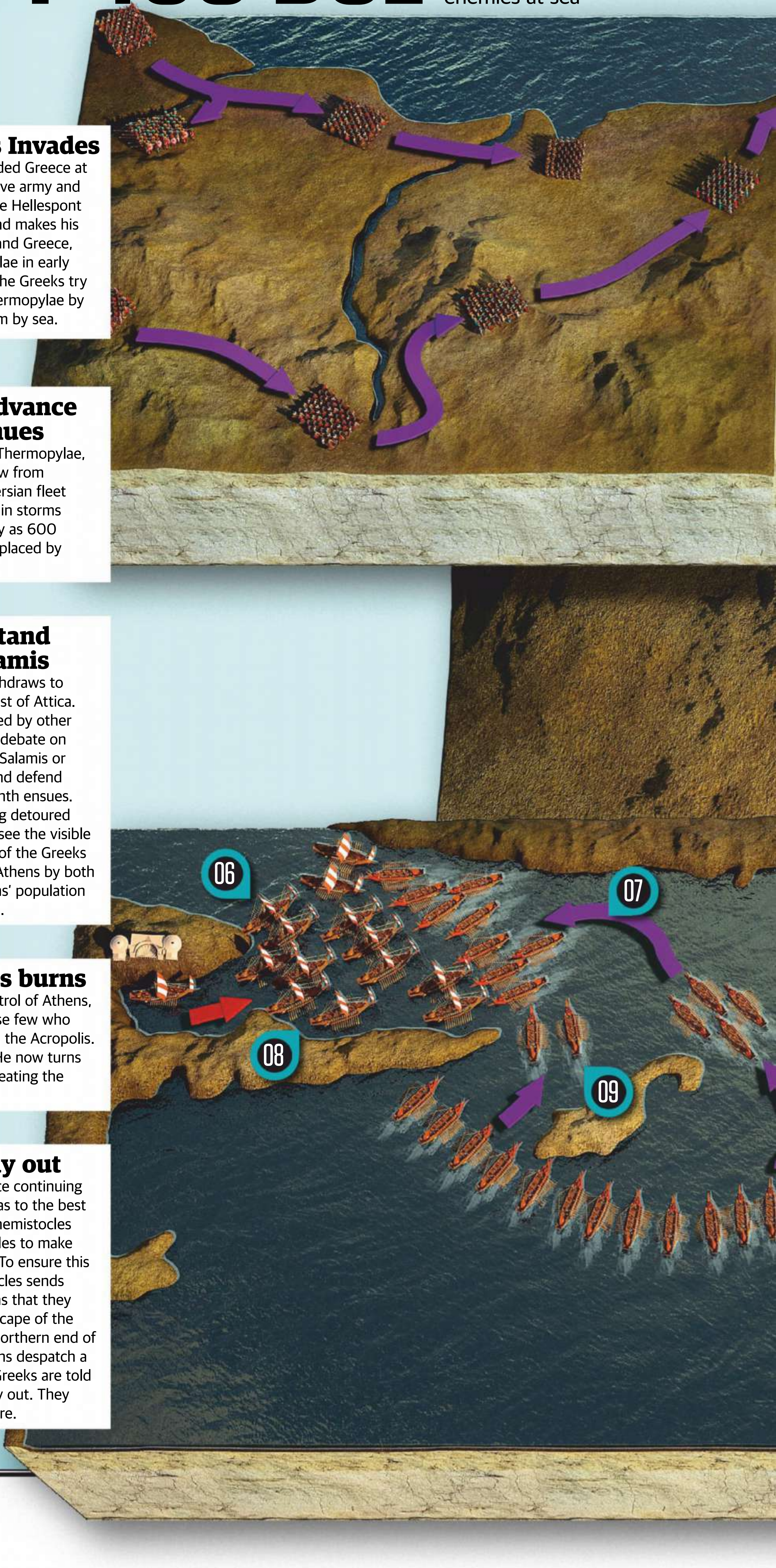
EYES OF THE KING

Xerxes himself was not aboard any ship, but instead had a throne set up on the mainland and was sitting with a view of the battle, perhaps on Mount Herakleion or Mount Aegaleos. His commanders in the fleet below were determined to fight more bravely under his eye (and thereby earn his praise and perhaps reward or promotion). Herodotus names two men who gained promotion in this way, Theomestor and Phylacus, but the most famous was Artemisia, the female commander from Halicarnassus. She commanded five ships but, to avoid an Athenian ship chasing her during the battle, rammed another Persian ship. The pursuit stopped (assuming they were in fact Greek or had changed sides) but Xerxes, seeing her action, commented that "my men have turned into women, my women into men". This anecdote is further complicated by the fact the Athenians had offered a reward for the capture of Artemisia - a female commander was something they could apparently not tolerate.

Many Persians and Persian ships were lost - Herodotus tells us that many in the Persian fleet could not swim, unlike the Greeks, who swam to the island of Salamis. The greatest losses occurred when the first Persian ships to engage tried to turn about and retreat. They became fouled in those Persian ships behind them and this rendered both sets of vessels useless. Xerxes was apoplectic with rage as he saw his fleet destroyed before his eyes. He is said to have beheaded captains on the spot who came to him to try and explain why the battle had not gone as expected. The remnants of the Persian fleet made its way to Phalerum, chased by Aeginetan ships, but they were too few in number and Xerxes invasion was effectively, if you'll pardon the expression, sunk. Without a fleet he could not provision his army properly and his road home to Persia was threatened by the intact and victorious Greek fleet. He soon fled back to Persia, leaving an army under Mardonius to be defeated at Plataea the following year.

SEPT 480 BCE

How the heavily outnumbered Greeks defeated their Persian enemies at sea



01 Xerxes Invades

Xerxes invaded Greece at the head of a massive army and navy. He crosses the Hellespont in April 480 BCE and makes his way towards mainland Greece, reaching Thermopylae in early September. There the Greeks try to delay him, at Thermopylae by land and Artemisium by sea.

02 The advance continues

With the defeat at Thermopylae, the Greeks withdraw from Artemisium. The Persian fleet has suffered losses in storms (of perhaps as many as 600 ships). These are replaced by reinforcements.

03 Last stand at Salamis

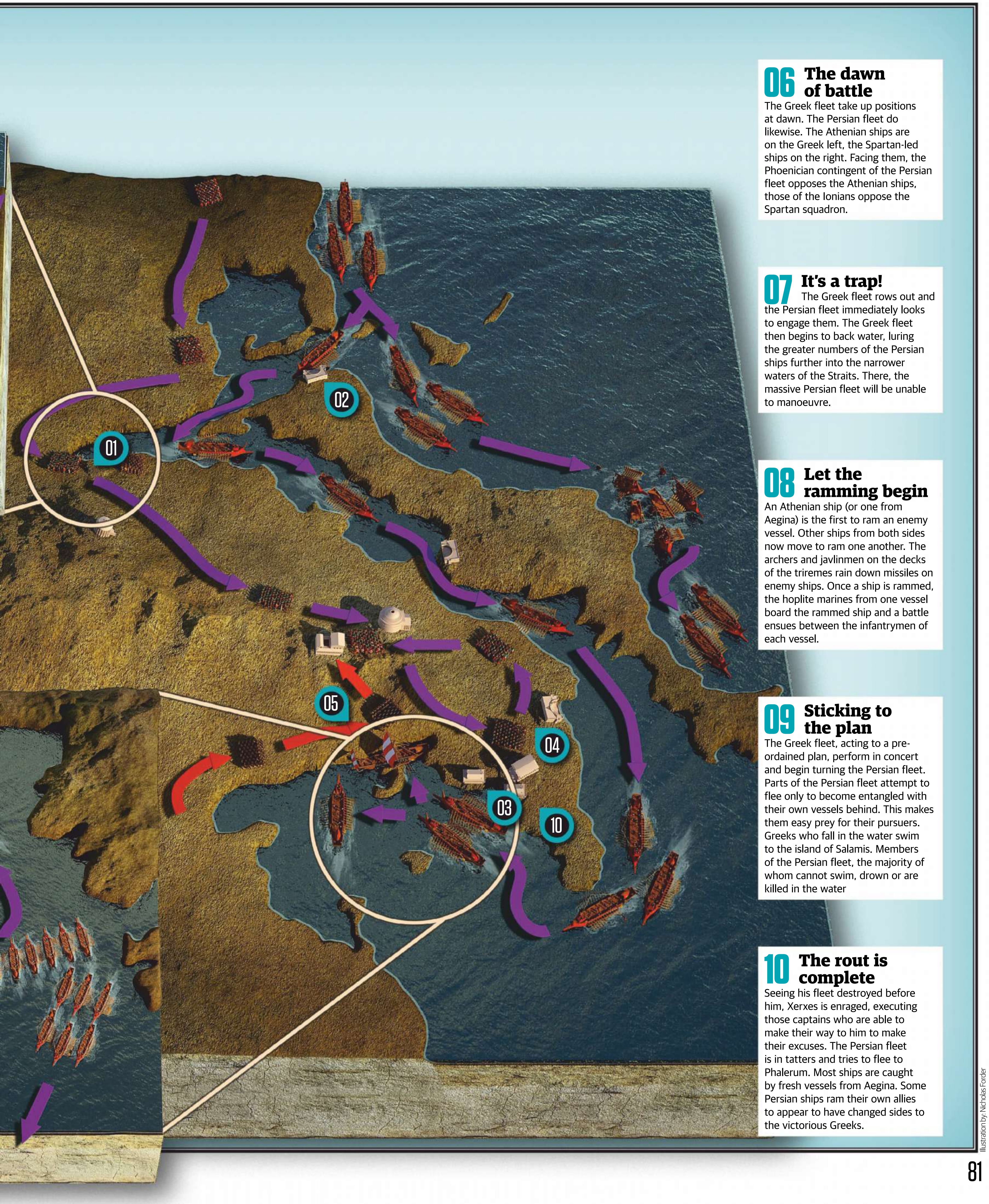
The Greek fleet withdraws to Salamis, off the coast of Attica. There they are joined by other Greek ships. Fierce debate on whether to defend Salamis or withdraw further and defend the Isthmus of Corinth ensues. The Persians, having detoured to Thermopylae to see the visible signs of the defeat of the Greeks there, move on to Athens by both land and sea. Athens' population is largely evacuated.

04 Athens burns

Taking control of Athens, Xerxes defeats those few who took up position on the Acropolis. He burns the city. He now turns his attention to defeating the Greek fleet.

05 No way out

With debate continuing among the Greeks as to the best course of action, Themistocles persuades Eurybiades to make a stand at Salamis. To ensure this happens, Themistocles sends word to the Persians that they should block the escape of the Greek fleet at the northern end of Salamis. The Persians despatch a squadron and the Greeks are told that there is no way out. They must fight it out here.



06 The dawn of battle

The Greek fleet take up positions at dawn. The Persian fleet do likewise. The Athenian ships are on the Greek left, the Spartan-led ships on the right. Facing them, the Phoenician contingent of the Persian fleet opposes the Athenian ships, those of the Ionians oppose the Spartan squadron.

07 It's a trap!

The Greek fleet rows out and the Persian fleet immediately looks to engage them. The Greek fleet then begins to back water, luring the greater numbers of the Persian ships further into the narrower waters of the Straits. There, the massive Persian fleet will be unable to manoeuvre.

08 Let the ramming begin

An Athenian ship (or one from Aegina) is the first to ram an enemy vessel. Other ships from both sides now move to ram one another. The archers and javlinmen on the decks of the triremes rain down missiles on enemy ships. Once a ship is rammed, the hoplite marines from one vessel board the rammed ship and a battle ensues between the infantrymen of each vessel.

09 Sticking to the plan

The Greek fleet, acting to a pre-ordained plan, perform in concert and begin turning the Persian fleet. Parts of the Persian fleet attempt to flee only to become entangled with their own vessels behind. This makes them easy prey for their pursuers. Greeks who fall in the water swim to the island of Salamis. Members of the Persian fleet, the majority of whom cannot swim, drown or are killed in the water

10 The rout is complete

Seeing his fleet destroyed before him, Xerxes is enraged, executing those captains who are able to make their way to him to make their excuses. The Persian fleet is in tatters and tries to flee to Phalerum. Most ships are caught by fresh vessels from Aegina. Some Persian ships ram their own allies to appear to have changed sides to the victorious Greeks.

Illustration by: Nicholas Forder

The 'What If' Newspaper

Cambridge | Interview by Callum McKelvie | 1950

CAMBRIDGE SPY RING APPREHENDED

A Soviet spy ring recruited at Cambridge University has been discovered after one of its members dropped secret documents while leaving a pub

EXCLUSIVE Interview With

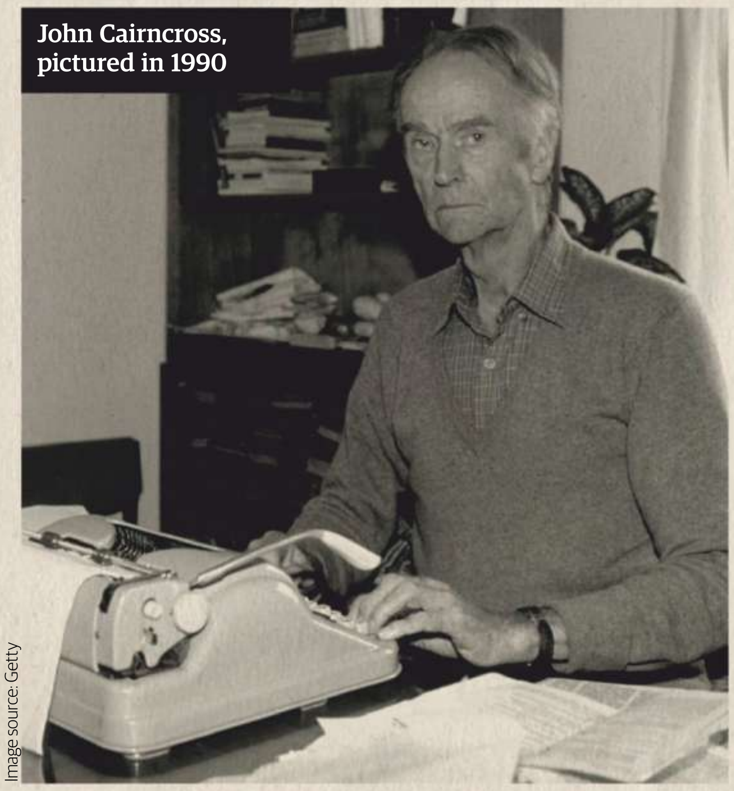
Image source: Nina Hollington

ANDREW LOWNIE

A graduate of Cambridge himself, Lownie is the author of *Stalin's Englishman: The Lives Of Guy Burgess* and *John Buchan: The Presbyterian Cavalier*. He can be seen at the Oxford Literary Festival where he is giving a talk on his recent book: *The Mountbattens: Their Lives And Loves*.

Who were the Cambridge Five?
The Cambridge Five were five undergraduates recruited in Cambridge during the 1930s. They're normally regarded as Kim Philby, Donald Maclean, Guy Burgess, Anthony Blunt and John Cairncross, but this is a slight misnomer as there were many other students recruited by the Russians at Cambridge and other universities during the 1930s. The Russians called the group the Magnificent Five because they all knew each other and were very closely connected. Guy Burgess, for example, had affairs with both Donald Maclean and Anthony Blunt at Cambridge, a bit like the Bloomsbury set, which I think is why everyone is so interested in them. There was a sort of romantic or sexual connection as well as a more public one.

What information did they pass on?
They all passed on enormous amounts of information because they all had

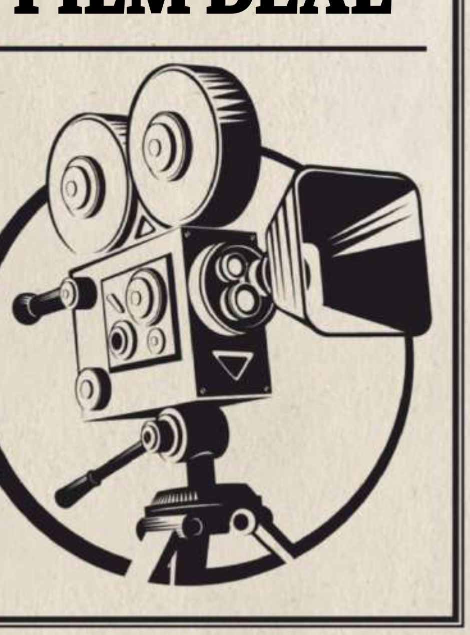


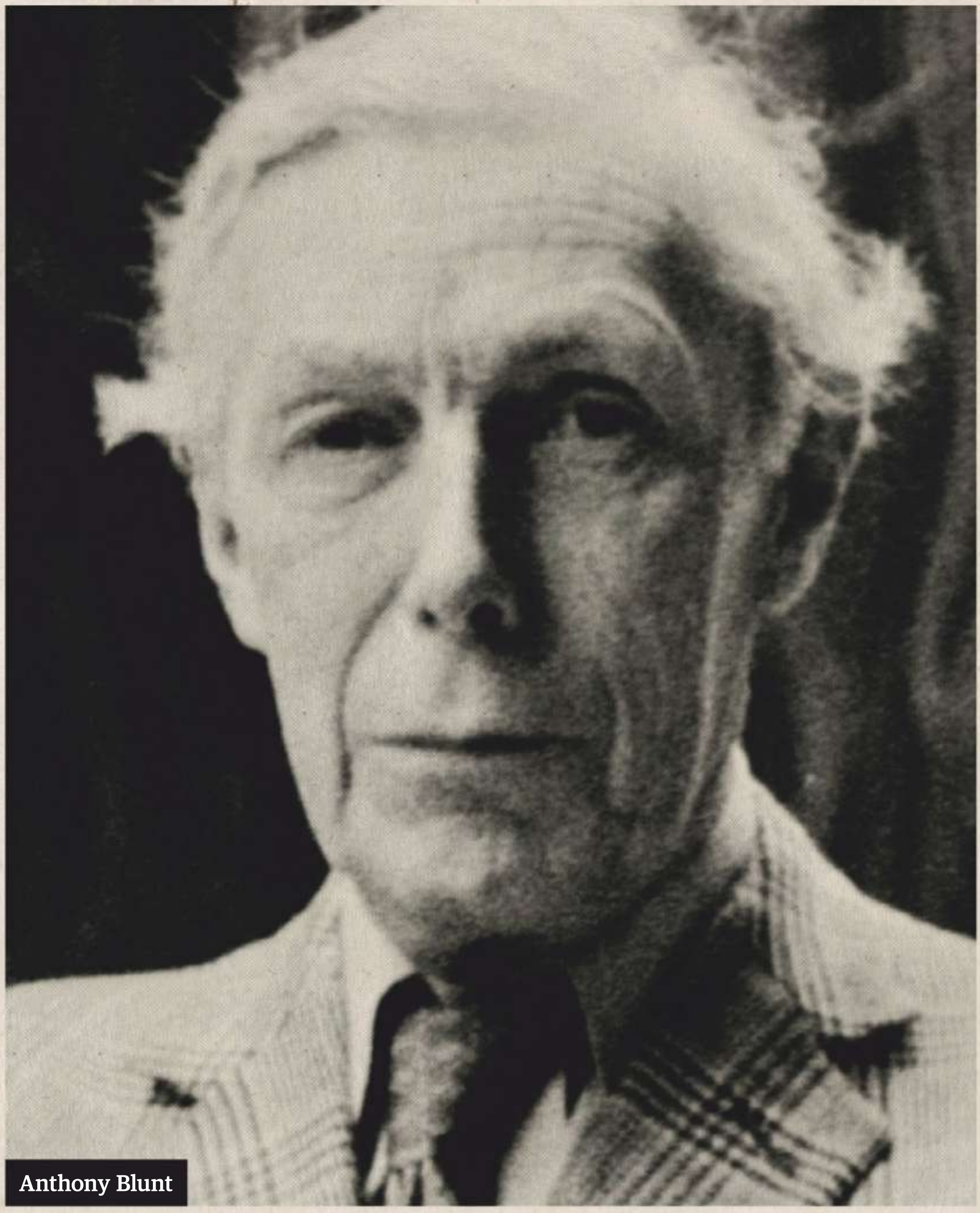
John Cairncross, pictured in 1990

Image source: Getty

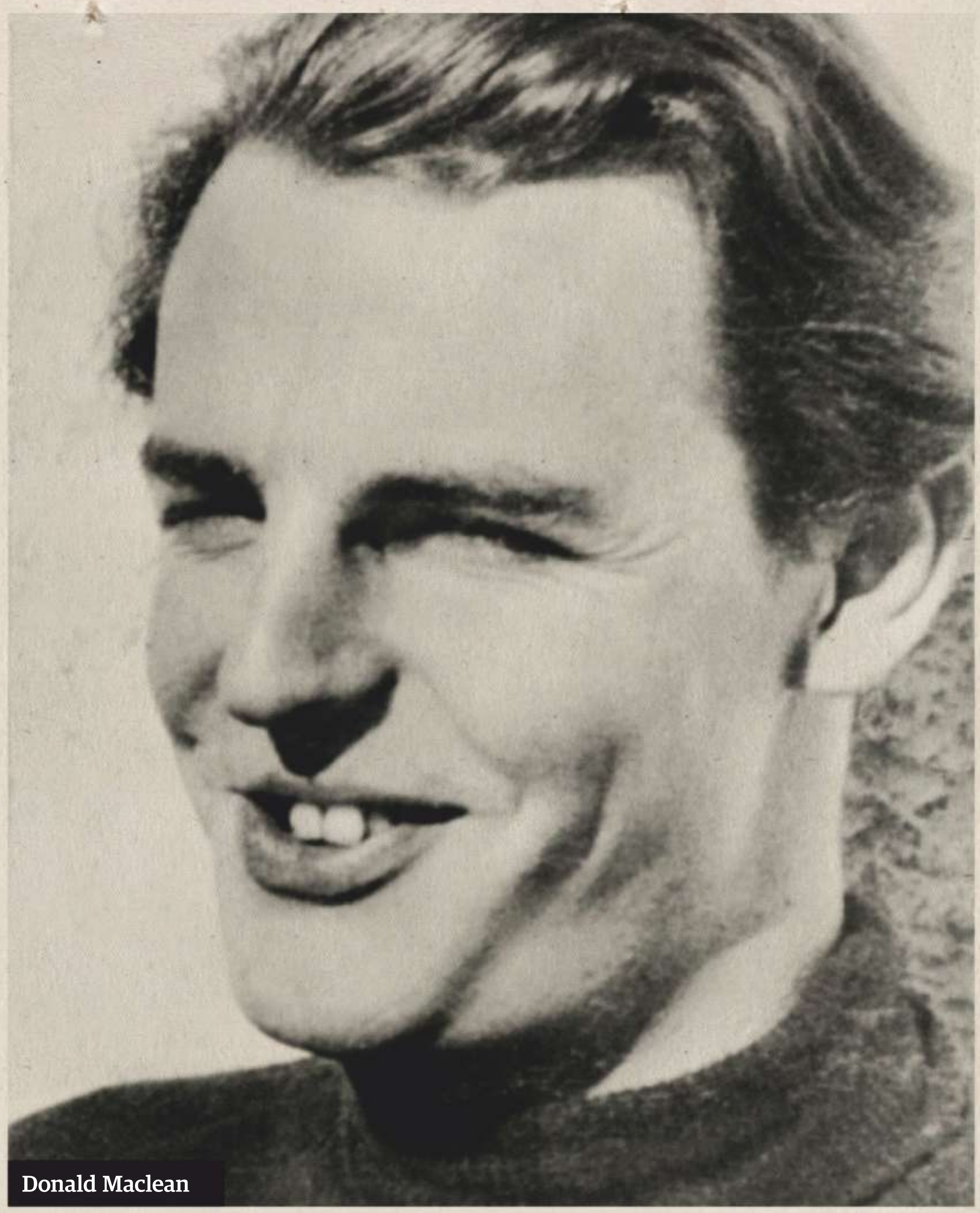
OUTRAGE AS BLUNT SIGNS SOVIET FILM DEAL

Soviet film producers have signed a 25-film contract with art historian/spy Anthony Blunt. The series will follow Anthony's adventures as he faces off against a slew of super-villains bent on world domination. The series will also feature high-octane chase sequences in reasonably priced government-sponsored cars, the glamour of a lack of consumer goods and the thrill of Anthony rambling about antiquarian art.





Anthony Blunt

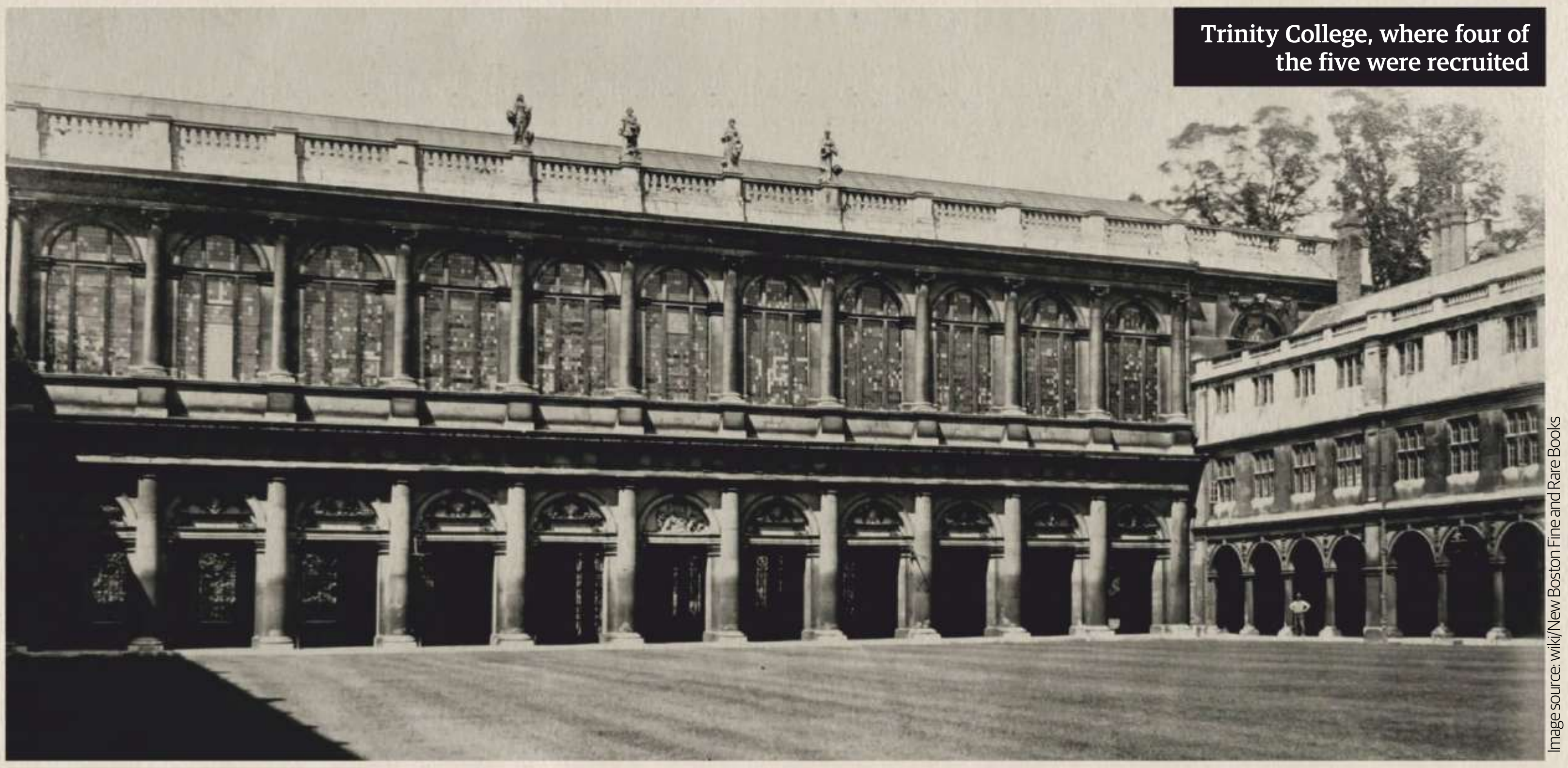


Donald Maclean

Guy Burgess

Kim Philby

5x © Getty Images



Trinity College, where four of the five were recruited

Image source: wiki/New Boston Fine and Rare Books

extremely important roles. Burgess worked for the BBC and put forward speakers who were sympathetic to the Soviet Union, like Anthony Blunt. Later in the Far East Department he helped shape British policy to recognise Red China. He then worked as a private secretary to the deputy foreign minister, where he basically saw everything, not least sensitive intelligence documents. He took stuff to the Russians, who photocopied them, then Burgess returned them the next morning. We know that between 1941 to 1945 Burgess passed 4,604 documents to the Russians. The result was during the Four Power Conferences and post-war reconstruction of Europe, the Russians knew the British position often before the British negotiators knew themselves. This was crucial for things like the Berlin airlift.

It's not just documents, either. Burgess would lend his flat for assignations, particularly to colleagues who were ostensibly married with children but who were homosexual. He gave this information to the Russians, who might then use it to blackmail them.

Then there was Maclean, who was involved in atomic energy planning. A damage assessment for the US Joint Chiefs of Staff in October 1955 said that planning on atomic energy and US/UK post-war policy in Europe was all totally compromised. The view was taken that everything that crossed the spies' desks from the time they became active in 1935 to the time they were caught in 1951 was compromised.

This material was so important that people like Stalin, particularly during the war, thought the Cambridge Five were triple agents. Cairncross was at Bletchley so he knew all about Enigma and he was able to tell the Russians. Blunt was a very high official in MI5 and Philby was a career MI6 officer. The irony is that when the Americans discovered Maclean, the first person they spoke to about it was Philby, so he was able to tip off Maclean.

Why did it take so long for the fourth and fifth members to be exposed?

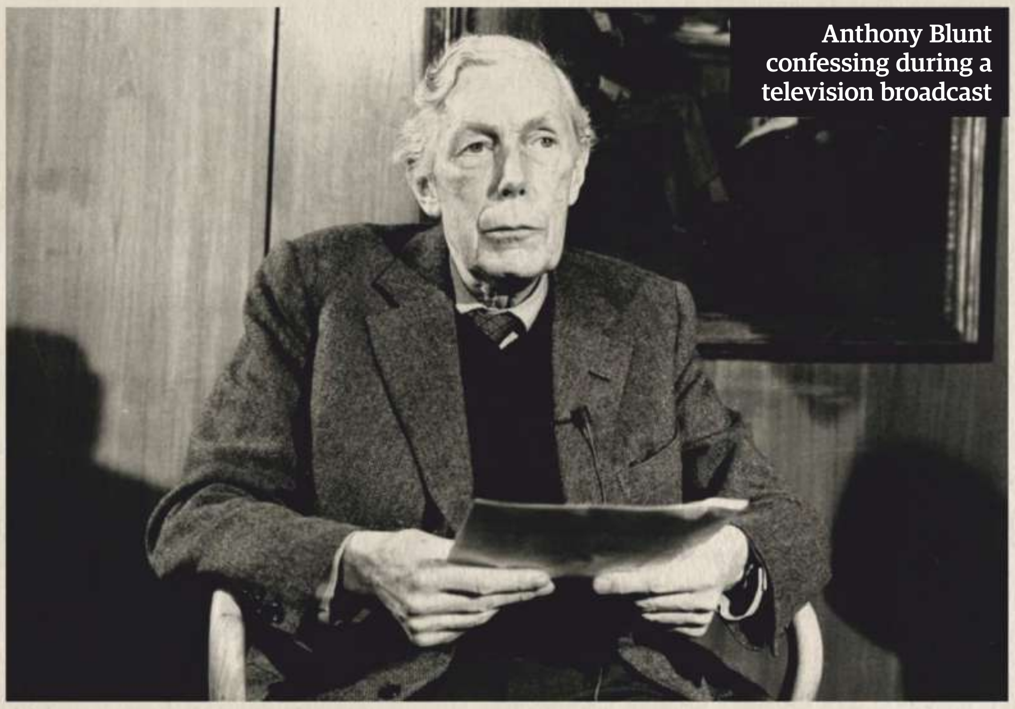
Well, they were in fact all suspected in 1951. If you look at the investigations (and the papers are now in the National Archive) Philby, Blunt and Cairncross were all questioned. MI6 were prepared to give Philby the benefit of the doubt and he was allowed to work as a sort of freelancer until he fled in 1963, so he probably had access to secret information until then. Blunt was also suspected but there was not enough evidence until another spy came forward in 1964. He was given immunity until 1979 when Mrs Thatcher was forced to name him publicly. With Cairncross, again pretty much all the evidence was found in 1951 but he was allowed to pursue an academic career, first in America and then in Italy, and it was only espionage writers in the 1980s who revealed his treachery.

As Macmillan said, "When my gamekeeper shoots a fox I don't bring it into the drawing room, I bury it in the garden." And that was what they did.

How much evidence is there that there were other members?

We have various bits of evidence. We know that after Philby was recruited in Vienna he went back to Cambridge with a list of seven people he was targeted to recruit. Number one on the list was Donald Maclean and number seven was Guy Burgess. What we don't know are the numbers two to six, whether they were approached and turned him down or whether they were recruited. We also know that when the Russians recruited spies they numbered them, and we know from the files that there's a big gap in the numbering between Maclean and Burgess, even though they were recruited only a few weeks apart.

Another bit of evidence is the broken Venona codes, which revealed spies called Professor, Poet and Chauffeur – we just don't know who they are. Finally, there were many people who were investigated who either partially confessed or there was no evidence, and who were allowed to basically retire.



Anthony Blunt confessing during a television broadcast

Kim Philby during a press conference where he admitted he was guilty

2x © Getty Images

How close did each member come to being captured? Were there specific instances?
Yes, there were. Burgess liked to meet his Russian controller in the pub and there was one instance when his suitcase filled with secret documents fell open. A kindly policeman, not realising how sensitive they were, helped put them back. Another time, Burgess and Blunt had documents in a suitcase and were stopped by the police. The police thought they were burglars but when they didn't discover any tools for breaking into houses they were let off.

How could the group have been prosecuted?
The interesting thing is that George Blake was prosecuted just a few years later and sent to prison, so there seemed to be two rules: one for people who went to public school and another for people who didn't. The ostensible reason was that they didn't have the evidence to bring a case under the Official Secrets Act and to do so they would reveal they'd broken Soviet codes. But I think there wasn't the will there. There was a discussion at one point that Burgess could be prosecuted if he came back to Britain but that was just a bluff as they wouldn't have been able to do it. It suited the government's purposes to have Burgess, Maclean and Philby in Moscow and for Blunt and Cairncross to have their immunity and keep quiet.

> **"Between 1941 to 1945 Burgess passed 4,604 secret documents to the Russians"**

What was the effect of the Cambridge Five on British intelligence?
It was pretty devastating. They didn't know what was compromised, whether agents they had recruited had been betrayed and whether information was true. It subsequently led to witch hunts against intelligence officers. Indeed, a man called Guy Liddell probably would have been head of MI5 but because of his friendship with Burgess he was sacked. Public respect for institutions of government was affected too. The phrase 'The Establishment' was coined in a *Spectator* editorial in which they describe the white paper on Burgess and Maclean defection as the 'Whitewash Paper'. We feel we're distrustful of the government now because of Brexit but one of the earliest things that shook faith in government institutions was this scandal.

What would have changed had they been caught earlier?
If they'd of been caught earlier lots of things that were betrayed wouldn't have been betrayed, including agents and operations. There wouldn't have been the extent of demoralisation, there wouldn't have been the lack of cooperation and intelligence would have operated far more effectively in terms of safeguarding British interests. It's impossible to say how things would have been different . The Soviet Union had an advantage not only in diplomatic negotiations but also in an assessment of our intelligence and military capabilities.

How would Anglo-American intelligence relations have changed?
There would have been greater cooperation, especially on nuclear intelligence matters. That relationship was restored and I think it did continue in a modest way because we were joined to the Americans and their need, for example, for our bases abroad. But there was a lot of suspicion, particularly from the FBI, and there were a lot of turf wars between various government agencies in America, as well as between America and Britain. It was embarrassing and damaging but because a lot of the stuff remains secret we don't know what was and wasn't shared, and it's difficult to do an audit as there are so many variables we just don't know about.

Would their capture have had any wider implications for the Cold War?
Yes, it would've stopped them giving away secrets, not least Burgess in the Far East Department and who was heavily involved in the Korean War. American lives might have been saved and there might have been a different outcome. If they hadn't been caught when they were Philby and Maclean might've gone to the top and done a lot more damage. Philby was touted as a future head of MI6 and he would only have retired in 1975 - many years after his treachery was discovered.

THE CAMBRIDGE 50?

There is much to suggest that the Cambridge Five spy ring was just the tip of the iceberg, and the Soviet penetration of British intelligence was far deeper. More contemporary research suggests there was another ring at Oxford University as well as attempts to recruit people at LSE, Imperial and Birmingham University. This was part of a Soviet plot to develop moles within a range of government institutions, which could then be activated later on and used for longterm information gathering. There were also a number of individuals who were investigated and either partially confessed or there was not enough evidence. These included Michael Straight (part of the American ring), Alister Watson (an individual who worked within the Admiralty) and a senior civil servant called Dennis Proctor. "Just because we know about the ones that have been discovered doesn't mean that there were not lots of others," says Lownie.

The Soviets recruited spies at the heart of government

© Getty Images

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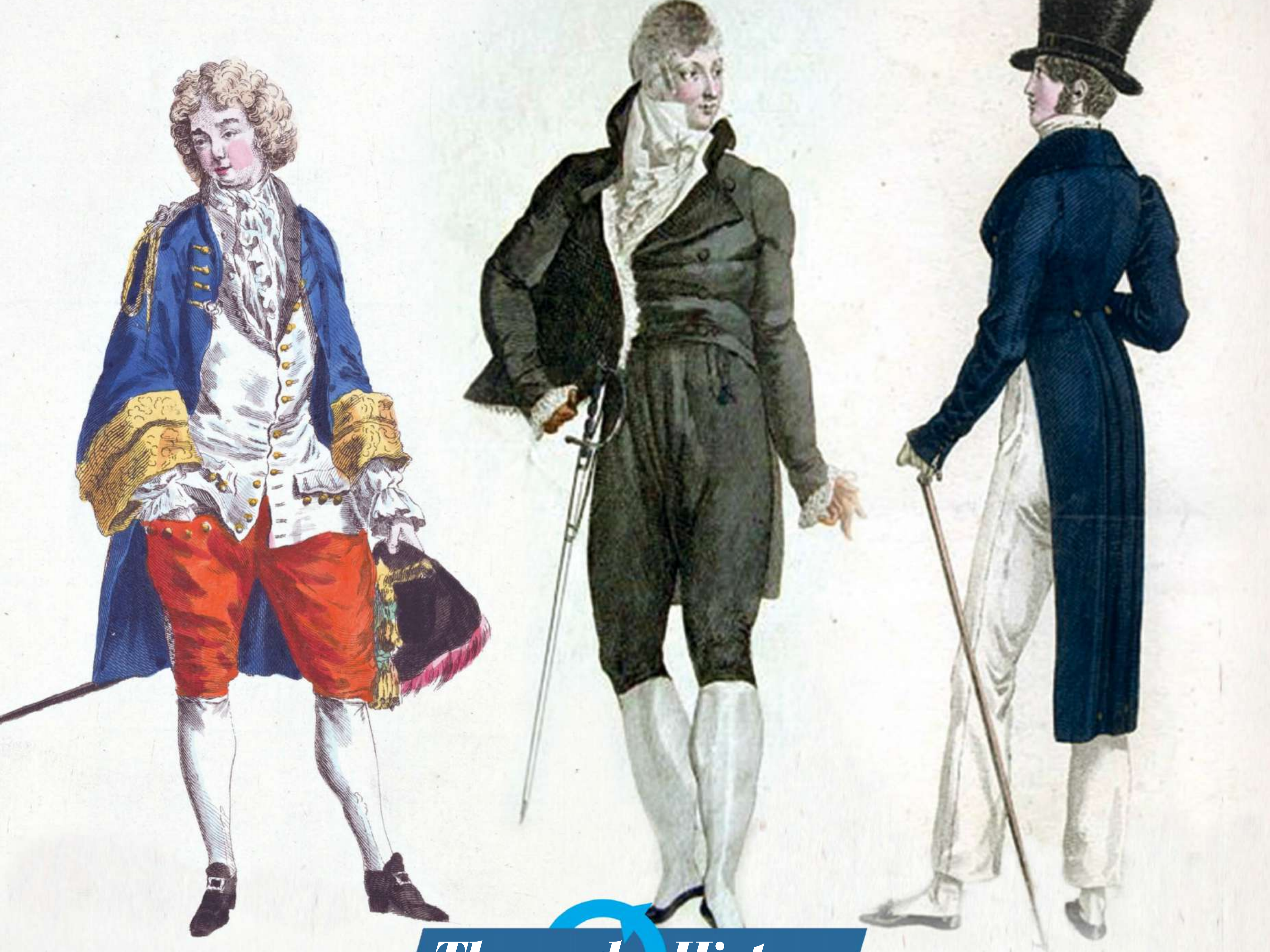
Do you work in an important government institution? Do you like the planting of flowers? At Hammer & Sickle Gardening Tools we look to expand our patriotic brand of Excellent Capitalist Equipment by asking you a few questions. Our survey asks simple questions like: Where do you work? Who's your boss? What are the cipher codes? What's your favourite rose? (Red is best). If interested, meet in alley off Fleet Street and when asked for a match reply: "No, but I have a lighter."



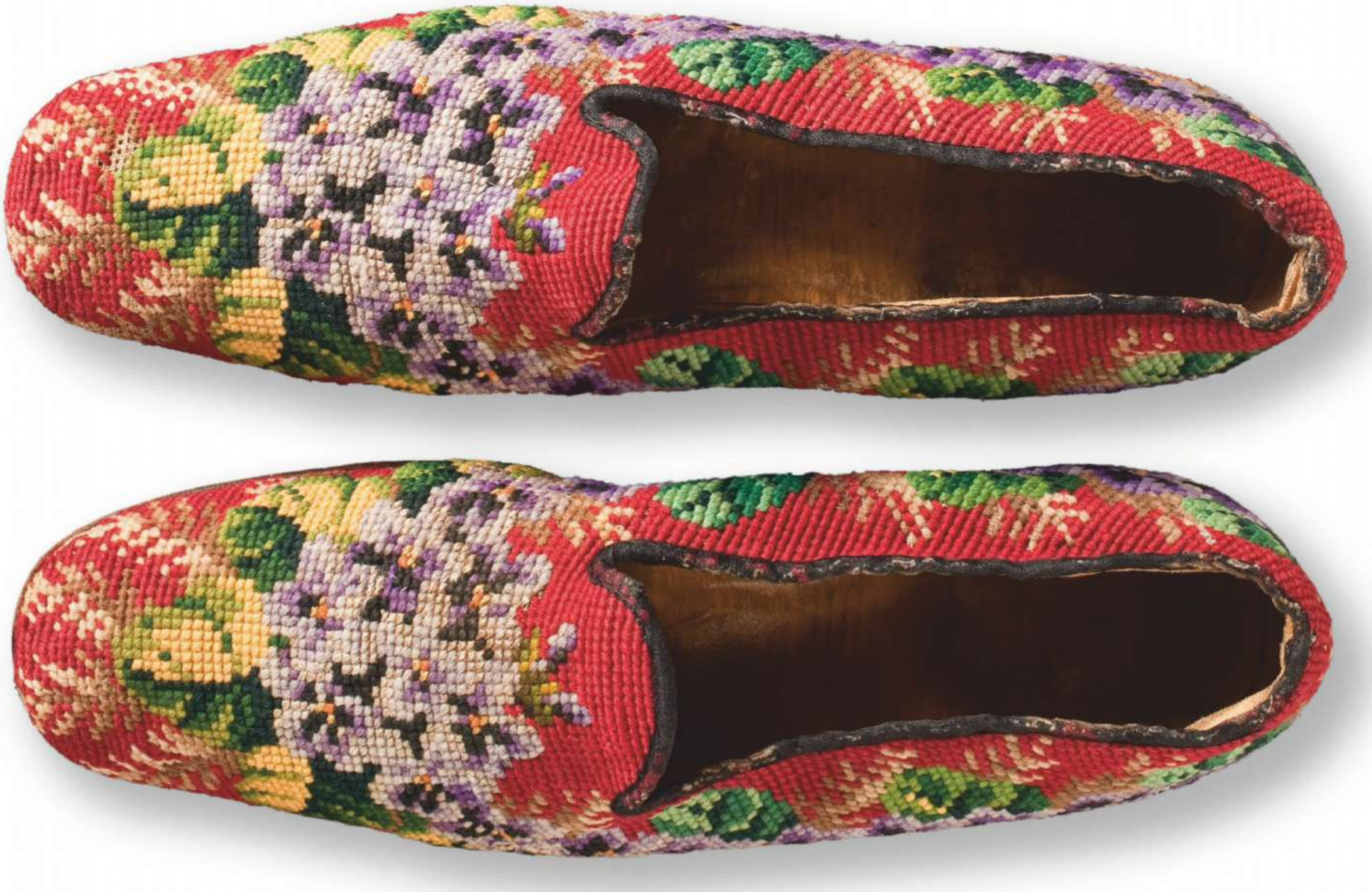
Through History

SUITED AND BOOTED

Explore the history of men's fashion with Lydia Edwards' exciting new work charting the development of the suit from its earliest beginnings

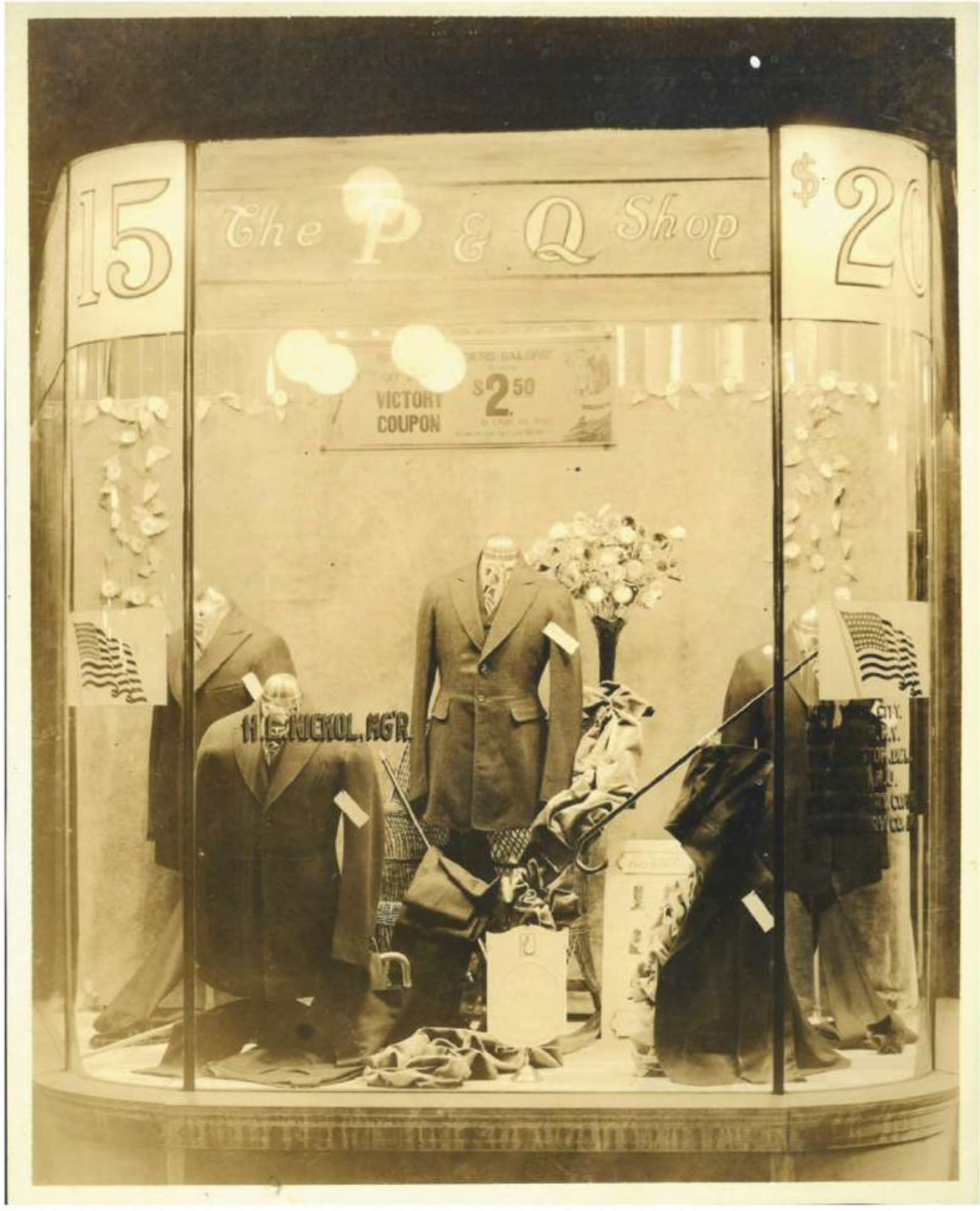
The suit has been a familiar and popular choice in men's fashion for centuries. From kingly courts to Wall Street, the suit has become a staple since its inception in the 17th century. Indeed, in the 20th and 21st centuries the suit became the 'look' for office and business wear, a symbol of professionalism and sophistication. Beginning in the 17th century and continuing up until the 1990s, Lydia Edwards' new book *How To Read A Suit* is a fascinating tome that examines changes in men's fashion in a vibrant and visually striking way. Placing these within the context of their historical background, the book also looks at the various social and economic changes that have affected fashion trends. However, the prime focus of the book is to teach the ability to 'read' a suit, to look at the fine details and discern from these the changing ideas of masculinity. Visually, there are many fascinating sketches, photographs and examples of clothing that highlight some of the more eccentric fashion choices. *How To Read A Suit*'s fantastic collection of photographs also demonstrates a shift over time from more visually striking colours and styles to more formal and sombre wear for men, before swinging back again. From the styles of political movements in the French Revolution to the famous 'Palm Beach' suits of America in the 1930s, this is a rich and extensive study of the suit and men's fashion.

All images source: Bloomsbury



SMOKING HOT SLIPPERS

◀ These slippers, from an 1880s smoking suit held by the Los Angeles County Museum of Art, are a perfect example of the elaborate designs featured on such items. These would usually have been made by a gentleman's wife or daughters, using Berlin wool work (now known as needlepoint) to provide the detail.



WINDOW SHOPPING

◀ This window of a P&Q clothing store taken in 1919 is a good demonstration of the type of clothing on offer just after World War I. Note the formal cuts but patterned cravats, as well as the variety of accessories.

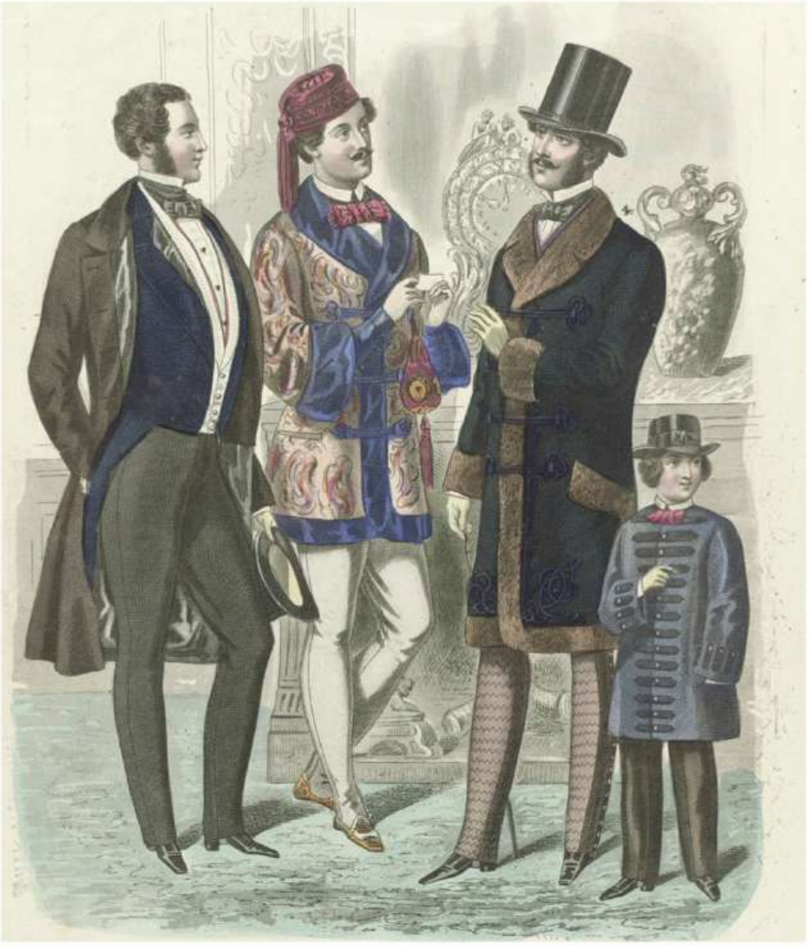
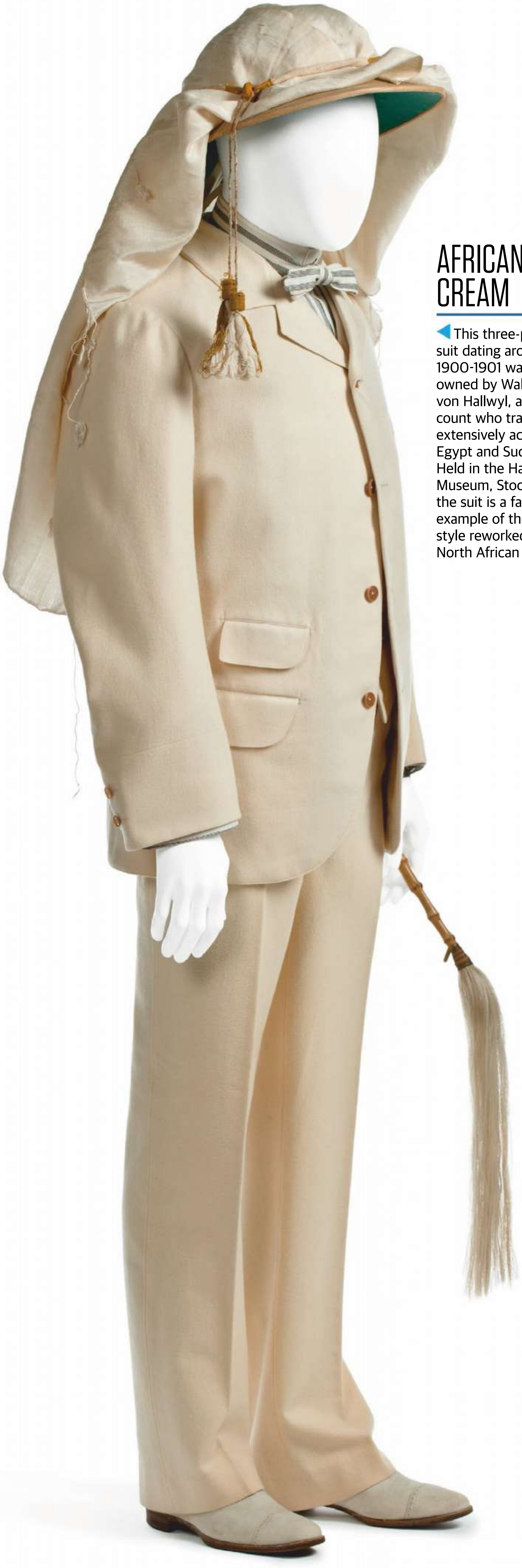


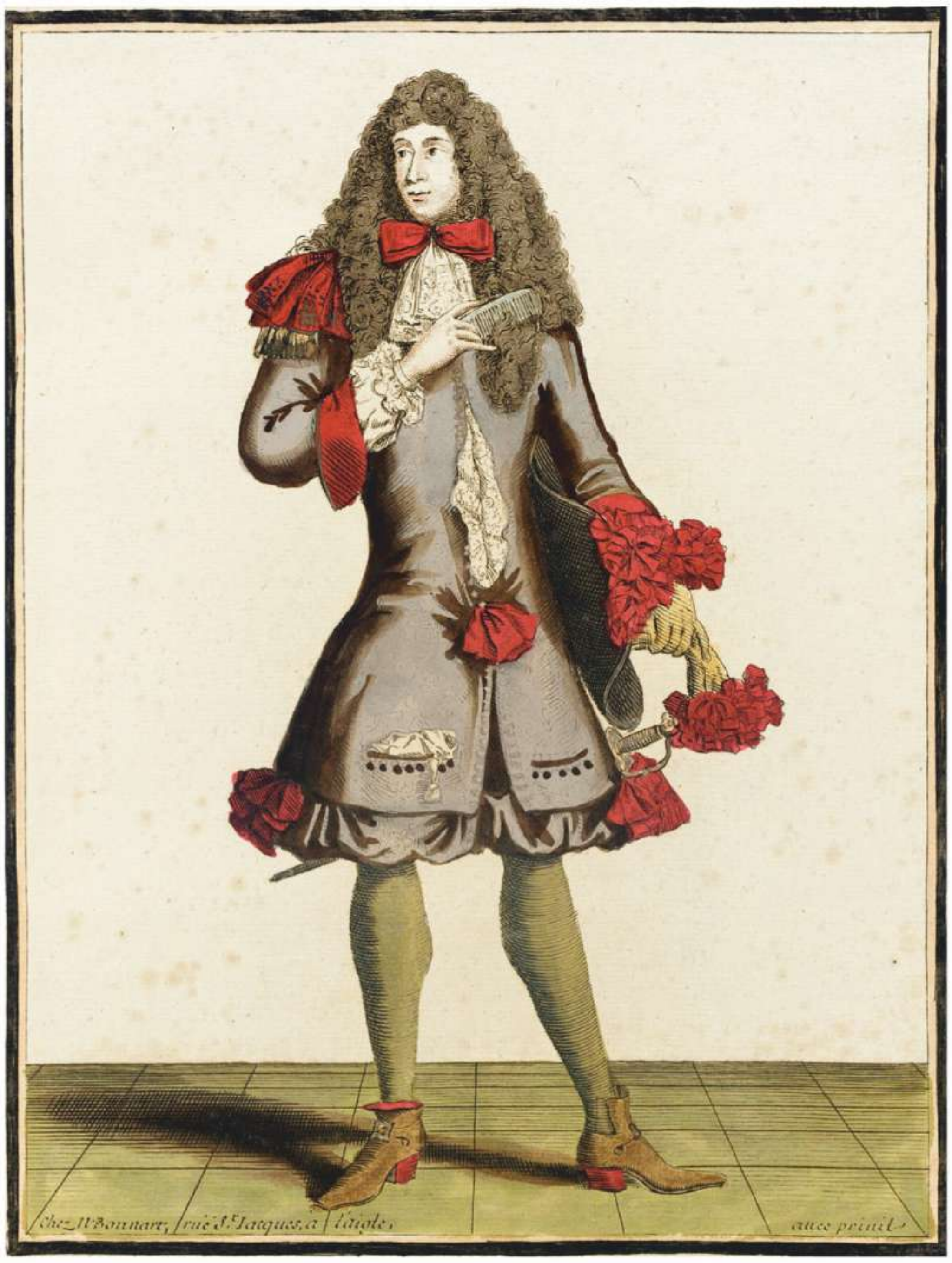
PLATE EXPECTATIONS

▲ Fashion plates had become, by the mid 19th century, extremely detailed depictions of fashionable society as well as various popular attires. Made to forecast future fashions, they are in some sense similar to contemporary fashion magazines.



AFRICAN CREAM

◀ This three-piece suit dating around 1900-1901 was owned by Walther von Hallwyl, a Swiss count who travelled extensively across Egypt and Sudan. Held in the Hallwyl Museum, Stockholm, the suit is a fantastic example of the urban style reworked for a North African climate.

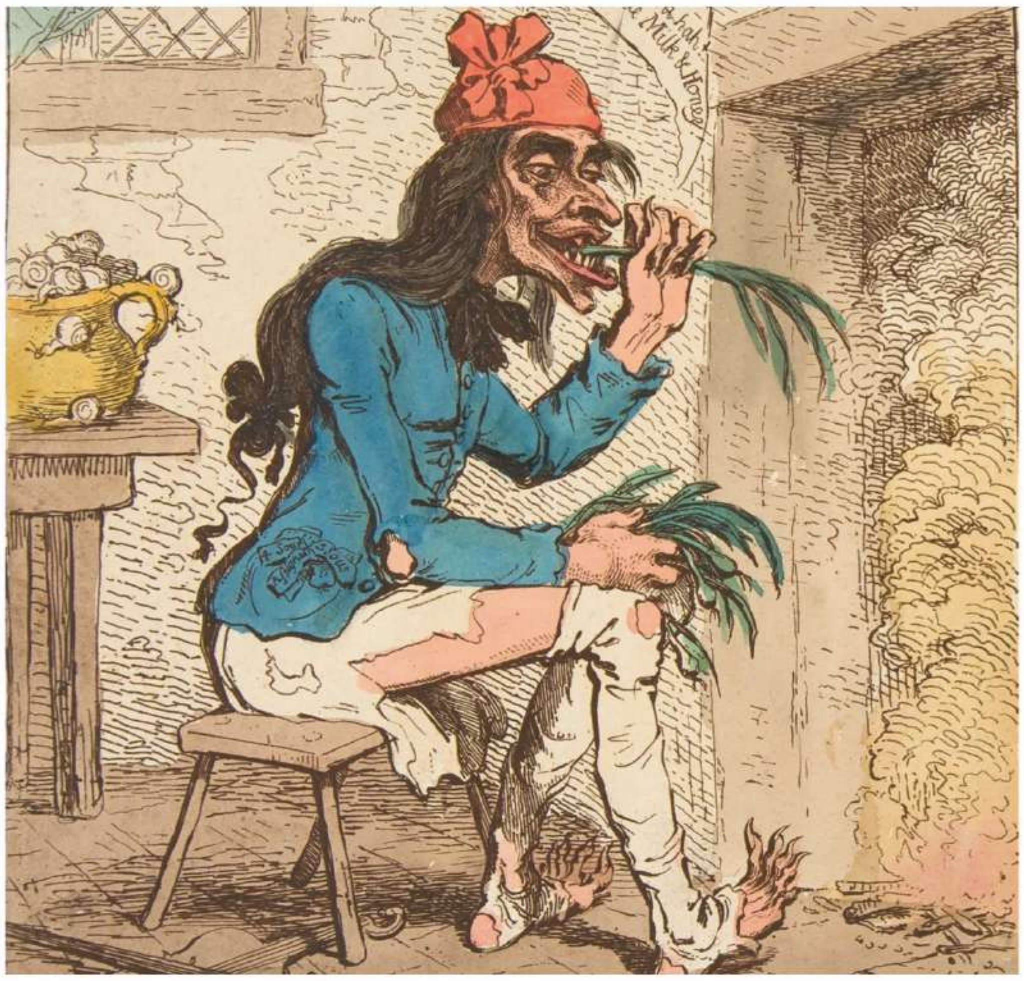

Chez N Bonnart, rue St Jacques, a l'aigle
avec privil

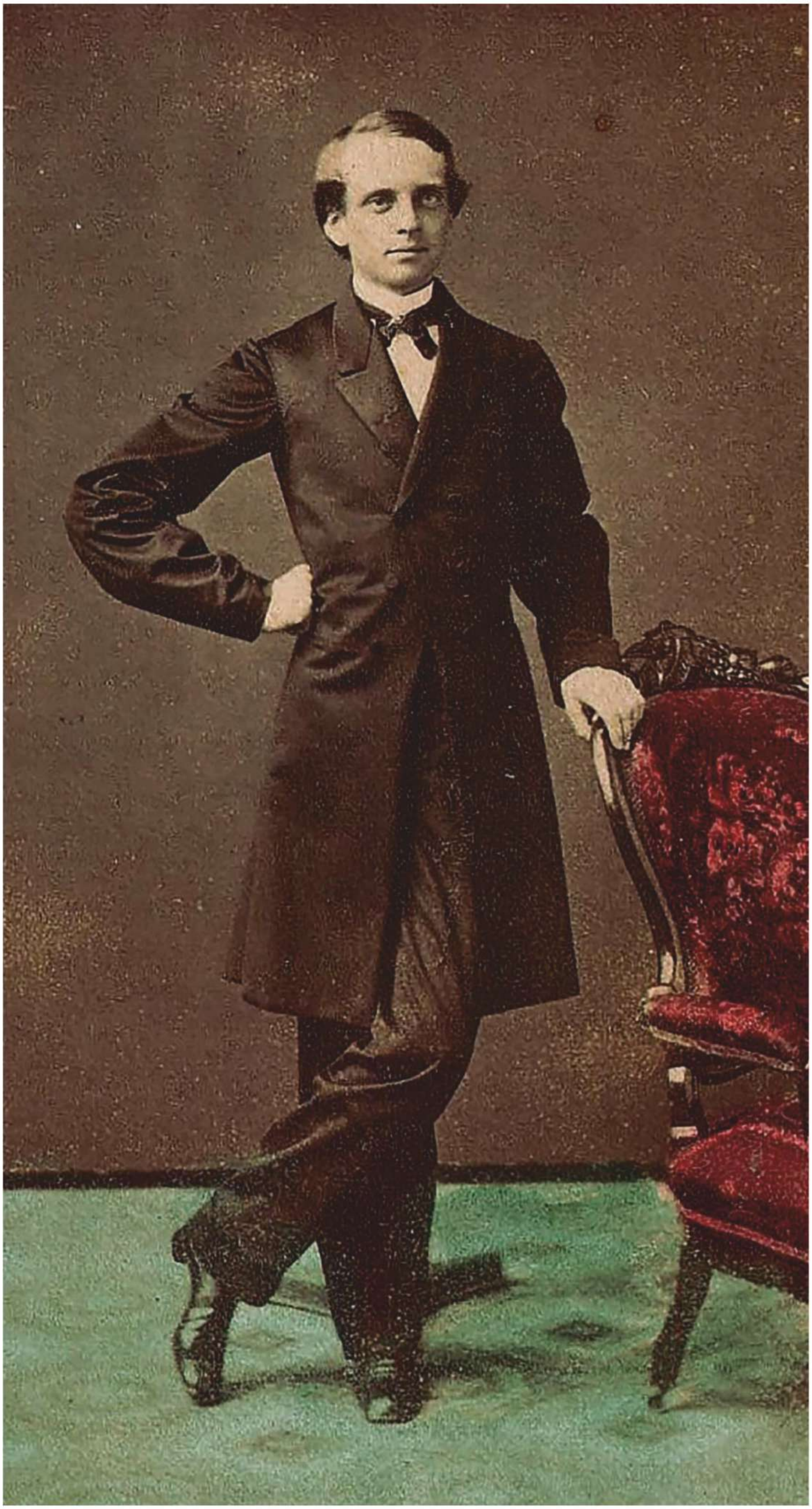
GET WIGGY WITH IT

▲ This engraving by Nicolas Bonnart from the 1670s shows an upper-class gentleman wearing the fashionable trends of the era. Note how he's combing his wig, an action that became linked with class and fashion during this era.

CULOTTE OF BOTHER

▼ This 1792 caricature by James Gillray depicts a 'sans-culotte' from the French Revolution, a phrase that can be translated literally as 'without breeches'. This movement comprised men and women who were members of the lower classes and opposed the Ancien Régime.



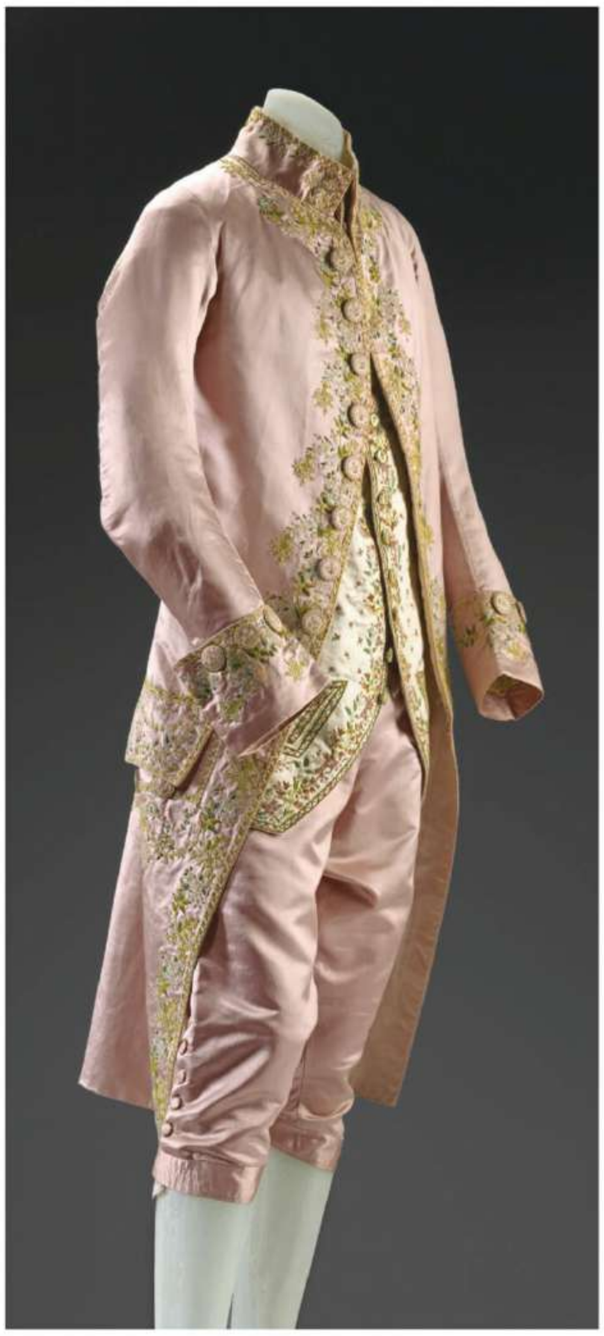


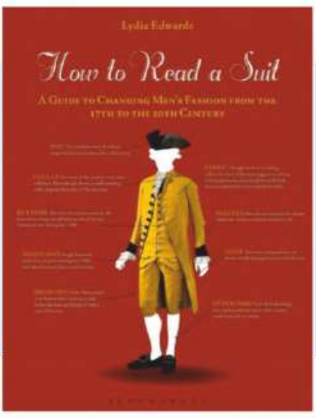
FROCK'S AWAY

◀ In the mid-1800s, frock coats were overtaking the tail or dress coat as the dominant form of daily wear for men. This is also a good example of the move towards more sombre colours for daily attire.

SILKY SMOOTH

▼ This 18th century French silk suit demonstrates the sleek and slim look that had begun to take prominence. It's also notable for its striking colour. Despite now being regarded as a predominantly feminine hue, pink was at this time very much a male colour.





Lydia Edwards
How to Read a Suit
A Guide to Changing Men's Fashion from the 17th to the 20th Century

How To Read A Suit by Lydia Edwards is available now from Bloomsbury

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PASTELI

Did you know?

You will likely get a vastly improved flavour when making these energy bars with a high-quality honey.

Ingredients

- 200g sesame seeds
- 120ml honey
- 100g chopped nuts, almonds or pistachios (optional)
- 60g sugar (optional)
- Olive oil

ANCIENT GREEK ENERGY BARS, MACEDONIAN EMPIRE, 450-150 BCE

Similarities in ingredients and approach between Greek and Middle Eastern cuisine are rather interesting if you care to venture down that rabbit hole, and can be traced back to the ancient era. Take, for example, this simple sesame- and honey-based confection that has variations in both modern Greece and Iran, but can be traced back to the era of Alexander the Great and the First Persian Empire.

This energy bar can be made with just the sesame and honey as its base, but many have looked to tweak it with local nuts, citrus peel and dried fruit. Here we offer a relatively simple variety with options for adding more flavour and drastically changing the texture if you want something more brittle.

METHOD

01 First we want to toast the sesame seeds. Heat up some olive or vegetable oil in a pan on low to medium heat and tip in the sesame seeds, stirring to stop any of them from catching, until golden brown. Don't let them get too brown as they can become bitter.

02 Once the seeds have been cooked, which should take around 10-15 minutes, remove them from the stove top and tip them onto a plate so they stop cooking. Place the pan back on the stove.

03 Pour your honey into the pan and bring to a simmer, stirring constantly, for about five minutes. If you're using sugar, this should be added with the honey.

04 Turn off the heat and add the sesame seeds, as well as the nuts if you're adding them. Mix them together and then empty the mixture into a parchment-lined baking tray. Use an oiled spatula or spoon to flatten the mixture out.

05 For the sugarless version of the recipe, place this tray in the fridge to cool for 20-30 minutes. This version of the bars is softer and bendy, with a nice chewy texture.

06 If you used sugar, leave the tray out to cool at room temperature. Once it firms up a little, take this opportunity to cut into bars because the mixture will become hard and cutting will be more difficult later.

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REVIEWS

The books, TV shows and films causing a stir in the history world this month

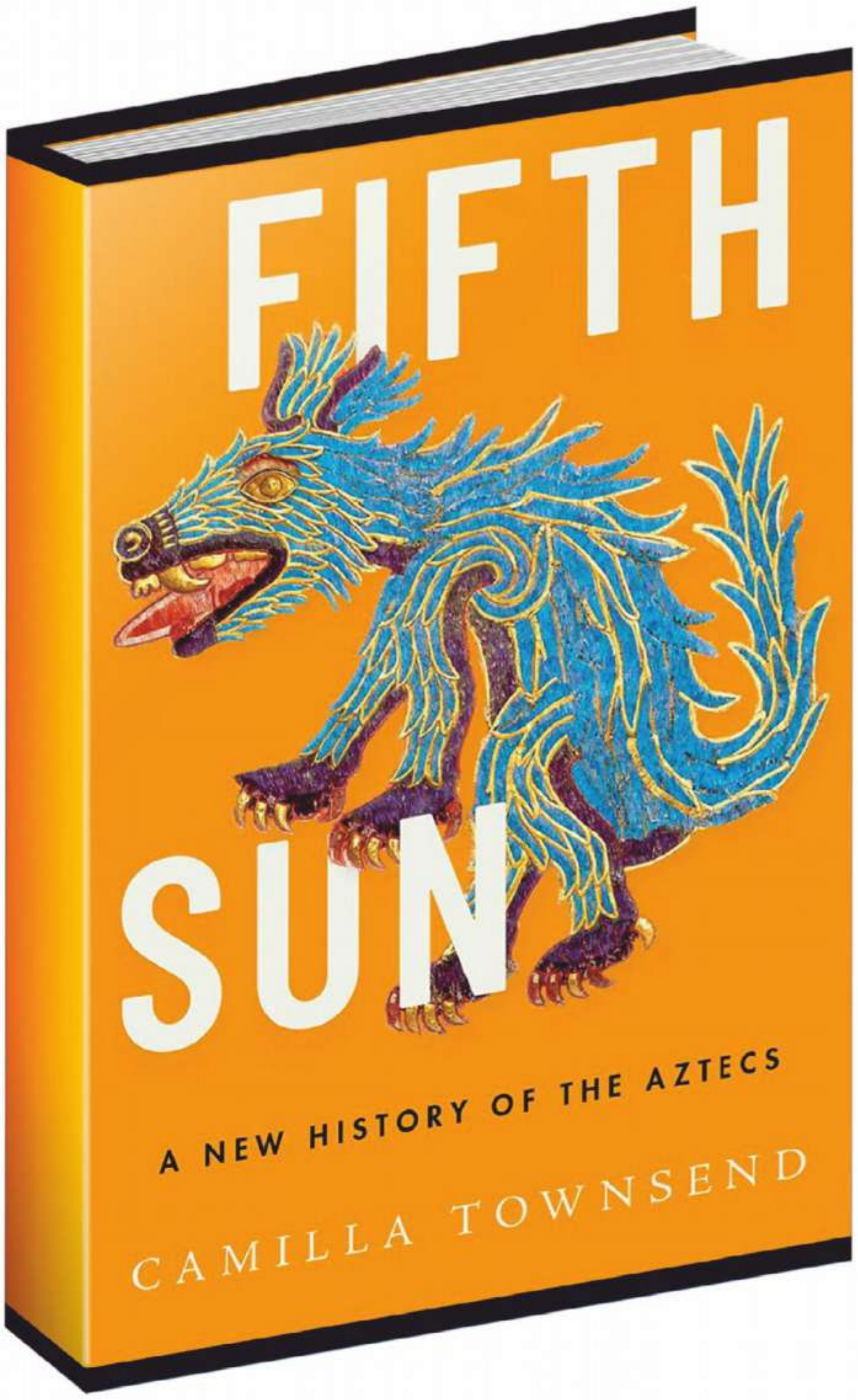
Book Film TV Podcast Games Other

Reviews by
Jonathan Gordon, Catherine Curzon, Mallory James, David Smith, Beth Wyatt

FIFTH SUN: A NEW HISTORY OF THE AZTECS

A fascinating and hugely readable new history of the Aztecs

Author Camilla Townsend **Publisher** Oxford University Press **Price** £19.99 **Released** Out now



"Townsend has gone back to original sources, written by the Aztecs themselves"

In 1519, Hernando Cortés entered the Aztec kingdom and met its ruler, Moctezuma. The story of that fateful meeting and what followed is familiar to generations, but that tale has always been told by the Spaniards. Rarely can there have been a better example of history only telling one side of the story. Now, for the first time, Camilla Townsend is able to present a fascinating new account written from the perspective of the Aztecs. This wonderfully fresh, readable new work invites you to reconsider everything you think you knew about them.

In *Fifth Sun: A New History Of The Aztecs*, Townsend has gone back to original sources, written by the Aztecs themselves in the Nahuatl language. Previously neglected, she has translated these sources so the Aztecs themselves can tell their own story. It's a meticulously researched and crafted work, but one that never ceases to be readable. Townsend's enthusiasm and passion for her subject makes it accessible too, so this book will doubtless find the very broad readership that it deserves.

The Aztecs - who actually called themselves Mexica - were a fascinating people and as their story unfolds, they are brought vividly back to life both as individuals and a whole society. Though sometimes complex, the politics of Aztec society are ably navigated and explained by Townsend. Their society emerges from the pages as one that is surprisingly relatable, especially in a political and social system riven with drama, instability and jockeying for power. In fact, power was something that the Aztecs were adept at winning and as they did, they made enemies among their neighbours, some of whom were to prove dangerous indeed.

Townsend places the Aztecs in their global context and, given that the narrative spans centuries, that's an admirable feat indeed. This is not a history that starts and ends with the arrival of the conquistadors, and Townsend is at pains not only to explain this, but to place the conquest in context both locally and globally. By allowing the Aztecs to speak for themselves, she also challenges the stereotype of a people who were brutish and mysterious, instead illuminating their neglected human side.

Fifth Sun is as compelling as it is readable, and packed with more drama than even the most eventful fiction. Just as it provides a comprehensive narrative of the origins of the Aztecs, so too does it examine the way in which Aztec society came under attack not only from political rivals and ambitious conquistadors, but also from disease and forced religious conversion.

This is an important and captivating new work that gives a voice to a people who have been the supporting cast in their own story for far too long. It makes sense of a complex and twisting tale that spans four centuries and interrogates first-hand sources that have been neglected for far too long. ***CC***

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Author Austin J Ruddy **Price** £25 **Publisher** Frontline Books

The success or failure of this format depends heavily on the author's intimate knowledge of the subject. In this case, Austin J Ruddy displays a keen eye for the importance of historical artefacts and the knowledge to pick out the ones that best tell the story of Britain during World War II. Ruddy was bitten by the collecting bug at an early age and has spent more than 30 years amassing a large collection. Well-written and benefiting from superb photography, this is well worth your time.

ELIZA HAMILTON

A somewhat unusual biography of Elizabeth Schuyler Hamilton

Author Tilar J Mazzeo **Publisher** Gallery Books **Price** £10.99 **Released** Out now

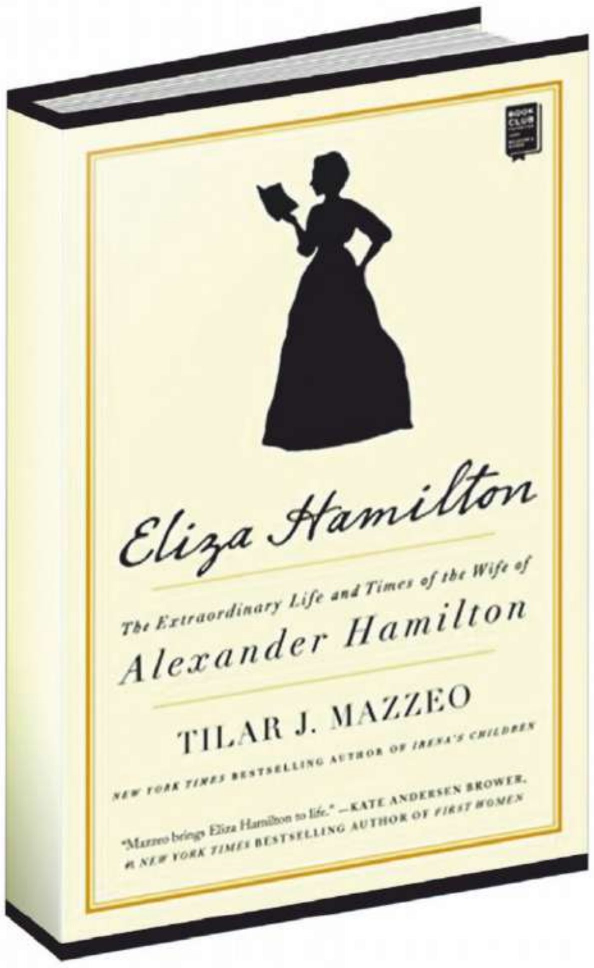
After the phenomenal global success of the musical *Hamilton*, there has been a renewed interest in Elizabeth Schuyler Hamilton, the wife of Alexander Hamilton. Tilar J Mazzeo's inventive new biography, *Eliza Hamilton*, attempts to satisfy readers with the cradle-to-grave story of this absolutely remarkable woman.

The biography traces Eliza from her childhood, through her marriage, the murder of her husband and - in less detail than some readers might wish - her many years of widowhood. The book does so in a rather unusual manner, a manner that may not be to all tastes. Rather than a taking the form of a straightforward biography, Mazzeo sometimes adopts a style that's more familiar in the pages of fiction. She vividly imagines scenes that took place behind closed doors and retells them as narrative, complete with dialogue. It's certainly an unorthodox approach and it's one that does occasionally jar with the more traditional biographical elements of *Eliza Hamilton*.

That aside, Mazzeo's prose brings Eliza Hamilton vividly back to life. Her affection for this fascinating woman is clear, as is the research that has gone into recreating her world, so it's a shame that the pages of endnotes aren't complemented by a bibliography. Likewise, the lack of an index was occasionally frustrating too, as was the comparatively brief number of pages devoted to the last five decades of Eliza's life, a time that would certainly have rewarded a more thorough treatment.

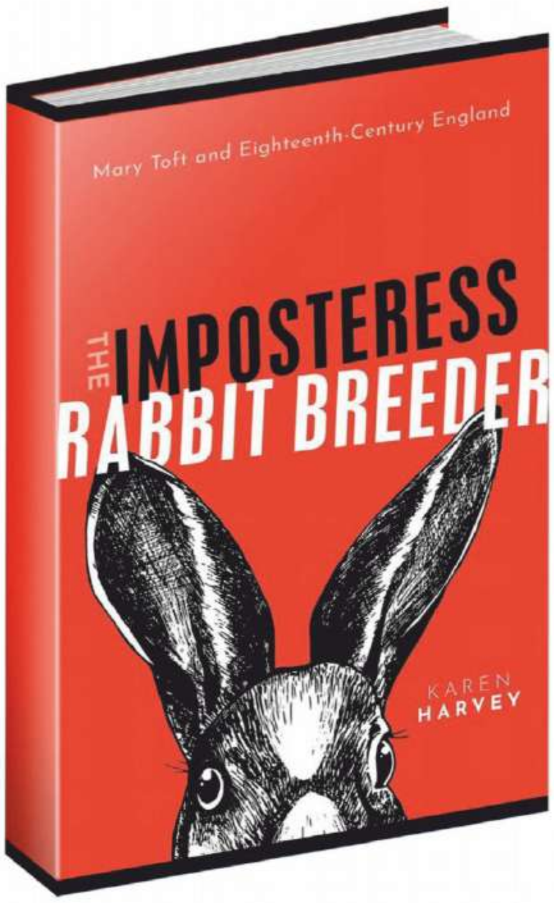
Eliza Hamilton is a book that will satisfy readers who want to get to know this trailblazing woman, but it may well leave others hungry for more. It is, however, an excellent place to start. ***CC***

★★★☆☆


Eliza Hamilton
The Extraordinary Life and Times of the Wife of Alexander Hamilton
TILAR J. MAZZEO

THE IMPOSTERESS RABBIT BREEDER

Pregnancy, poverty and politics in the early Georgian era


Mary Toft and Eighteenth-Century England
THE IMPOSTERESS RABBIT BREEDER
KAREN HARVEY

Author Karen Harvey **Publisher** Oxford University Press **Price** £16.99 **Released** Out now

In October 1726 newspapers began to circulate the story of Mary Toft. She was a young woman from Godalming in Surrey, England. And she was giving birth to rabbits.

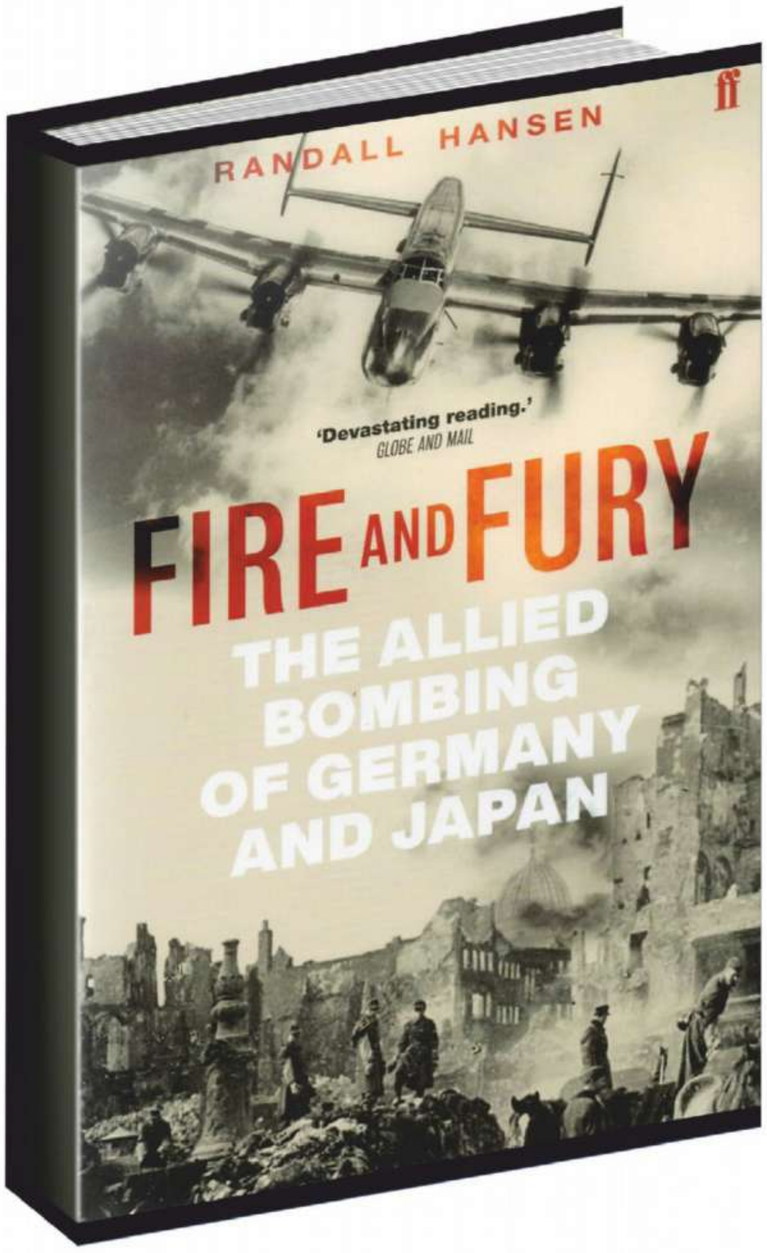
In this powerful and detailed new book, Karen Harvey uncovers her story. *The Imposteress Rabbit Breeder* presents an unflinching account of the hoax and its wider historical context. Mary earned a penny a day undertaking agricultural labour. In contrast, the Duchess of Richmond was able to spend 12 shillings on a coat for a pet monkey. During the course of the hoax, Mary's lack of autonomy is contrasted with the ability of others to exert control over her.

The world of the early 18th century - its culture and society, tensions and changes, and power structures and inequalities - is deftly explored by Harvey. The topics considered are wide-ranging, from the theory of maternal imagination to ideals of beauty. Further to this, against their contextual backdrop, the rabbit births could perhaps be seen as political, as a possible act of protest.

Contemporary accounts and images of the bizarre sequence of events are carefully examined. Harvey's analysis of the documents relating to Mary's interrogation and confession are particularly interesting. Additionally, this thoughtful book encourages its readers to reflect on our present-day ideas about pregnancy and the body.

In short, *The Imposteress Rabbit Breeder* is an engaging and emotive volume, capturing an extraordinary event from the early Georgian era. It should appeal to anyone with an interest in this period, but its broad scope and thorough analysis suggest it will find a much wider readership. ***MJ***

★★★★★



FIRE AND FURY

A lively consideration of one of the great questions of World War II

Author Randall Hansen **Publisher** Faber & Faber **Price** £14.99
Released Out now

Randall Hansen tackles an important question in this book. Many people would argue that the concept of deliberately targeting the civilian population of major cities during wartime is unacceptable under any circumstances. In World War II, the Allies inflicted massive damage on cities in Germany and Japan, resulting in hundreds of thousands of casualties. Was any of it justifiable?

The question is important, and Hansen does a highly effective job of conveying just how terrifying the conventional bombing raids on cities such as Hamburg, Dresden and Tokyo were. Often resulting in 'firestorms', which either incinerated or asphyxiated many of those unfortunate enough to be trapped in the cities, the raids no doubt terrified the civilian populations, but those civilians had absolutely no control over the running of their respective nations' war efforts.

Hansen's account is biased in favour of the Americans, who generally preferred precision bombing to the less discriminate area bombing employed by the RAF. As Hansen points out, however, as the war progressed the British had gradually resorted to area bombing out of frustration at the ineffectiveness of precision bombing tactics.

Inevitably, this will be a matter of personal opinion, and at the time everyone (including the Americans, evidenced by their willingness to drop two atomic bombs on Japanese cities) believed that area bombing had a place in the war effort.

The debate that raged at the time, and still continues, is fascinating and important, and it ensures that this book is entertaining reading, whichever side of the argument you ultimately come down on. ***DS***

★★★☆☆

GRUB STREET

An enjoyable account of the origins of the UK press

Author Ruth Herman **Publisher** Amberley Publishing
Price £20 **Released** Out now

Samuel Johnson's famous dictionary includes a description of one particular street near London's Moorfields, a road of unsophisticated writers who made a living writing for every conceivable kind of news medium. It is this Grub Street that inspires the title of Ruth Herman's book, which explores the turbulent birth of the British newspaper in the 16th and 17th centuries.

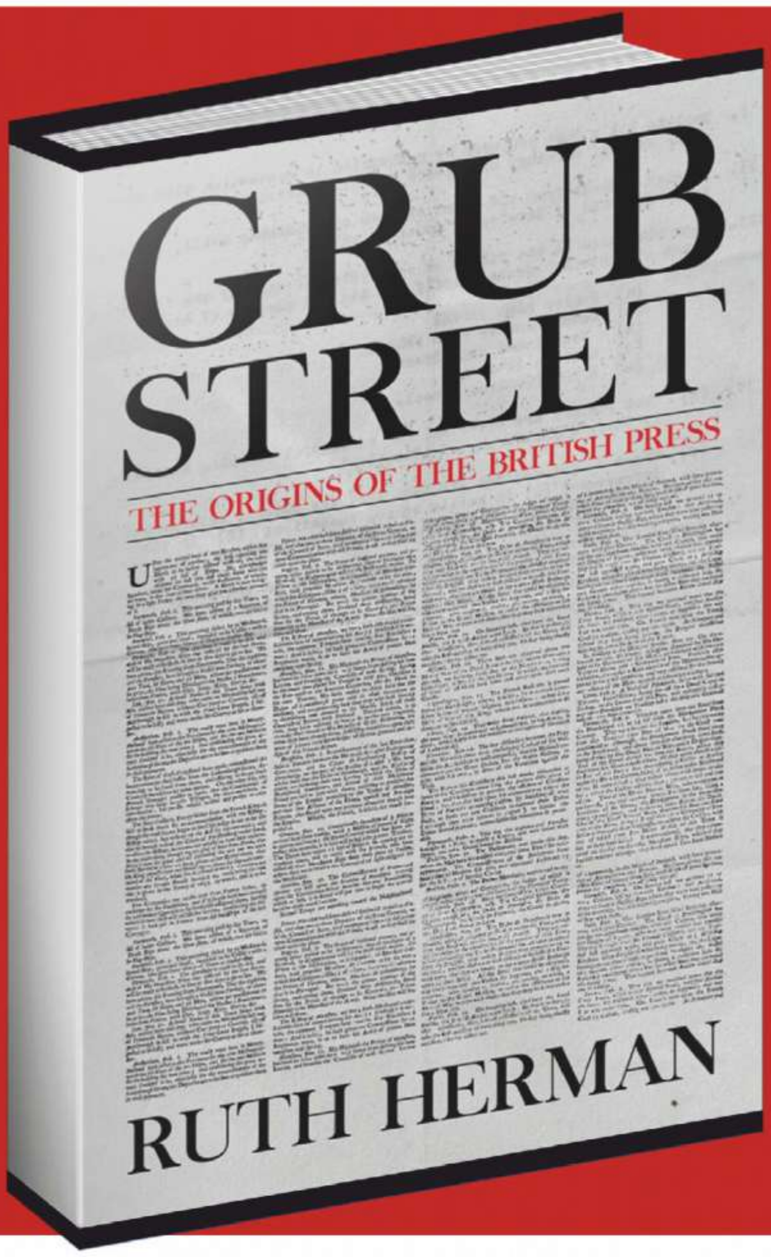
Herman's lively narrative begins with the English Civil War. As Royalists and Parliamentarians exchanged bitter words on the political stage and blows on the battlefield, their supporters penned vicious and salacious written attacks in the country's flourishing news products.

This heated political climate encouraged the public's growing appetite for news, which was sated by pamphlets, reports via letters, the reading out of topical matters in public spaces, and discussion in coffee shops. But this was no era of press freedom, and writers and printers were often at risk of severe treatment from their monarchs and governments.

The late 17th and early 18th centuries witnessed the emergence of more professional news services, with authors such as Daniel Defoe and Jonathan Swift cutting their teeth on satirical essays. Women writers and readers likewise feature in the book, with Herman delving into the career of Delarivier Manley – a political commentator with a talent for teasing out scandal.

Packed to the brim with intriguing anecdotes and personalities, *Grub Street* opens a window into the consumption and creation of early modern news. ***BW***

★★★★☆



19
17
FROM THE DIRECTOR OF SKYFALL
TIME IS THE ENEMY
DECEMBER

© Entertainment One

A gripping tale told with technical aplomb and no small amount of heart

Certificate 15 **Director** Sam Mendes **Cast** George MacKay, Dean-Charles Chapman, Colin Firth **Released:** Out now

There's an interesting contrast in scale that exists within *1917*, the new World War I movie from Oscar-winning director Sam Mendes. For a start, this is a story told in the midst of the Great War, and yet it is actually a relatively contained tale of two messengers sent on an urgent mission. This is a big Hollywood blockbuster production with huge stars in its cast and massive names working in the background, like Oscar-winning director of photography Roger Deakins, and yet the leads are two young actors just beginning to make their name. It's also a classic war movie that has all the trappings of a Spielberg-like action epic, but in reality while there is no shortage of action, the violence we encounter is mostly the after-effects of war, not its execution.

By narrowing in on a smaller story, *1917* gives some engaging drive and momentum to a war that is often depicted as immobile. We trail messengers Blake and Schofield through their story as the camera seemingly follows them in real-time with no cuts (a piece of editing trickery that is superbly done and adds a breathless, knife-edge quality to the experience).

While the movie doesn't dwell heavily on their personal backstories, we get snippets of their lives through casual conversations throughout the movie, and likewise get to see other people they meet along the way in seemingly candid moments. The grim affair that everyone is involved in is written on every face and morose expression. *1917* does a fantastic job of representing the personal toll of war.

> "There's sometimes a dreamlike, ethereal quality to the movie"

But for all its technical brilliance and innovation, there's a classical feel to its tale. This odyssey through no-man's land and across enemy lines takes our heroes through strange and surprising terrain, into scenarios that feel both real and unreal, often lit or framed in stunning ways. With the single-shot style and the way action is depicted, there's sometimes a dreamlike, ethereal quality to the movie that is enthralling but also unnerving. When there are peaceful moments, the movie never lets you forget that horror and catastrophe could be just around the corner or has already passed through.

Fantastic performances from George MacKay and Dean-Charles Chapman as Schofield and Blake respectively really underpin the reality of the whole film. The earnestness of Blake's commitment to the mission contrasts nicely with the weariness and cynicism of Schofield, who has survived the Somme and has lost faith in ideas like heroism. This against-the-odds tale always keeps in sight that even moments of victory come at massive cost.

1917 is a small story that doesn't look to capture the full scope or breadth of the World War I experience, but rather tells a contained, much more personal tale that speaks to something more intimate. It manages to nicely balance its stunning set pieces and moments of cinematic magic with quieter and often melancholy reflections on life and death on the Western Front. ***JG***

★★★★☆

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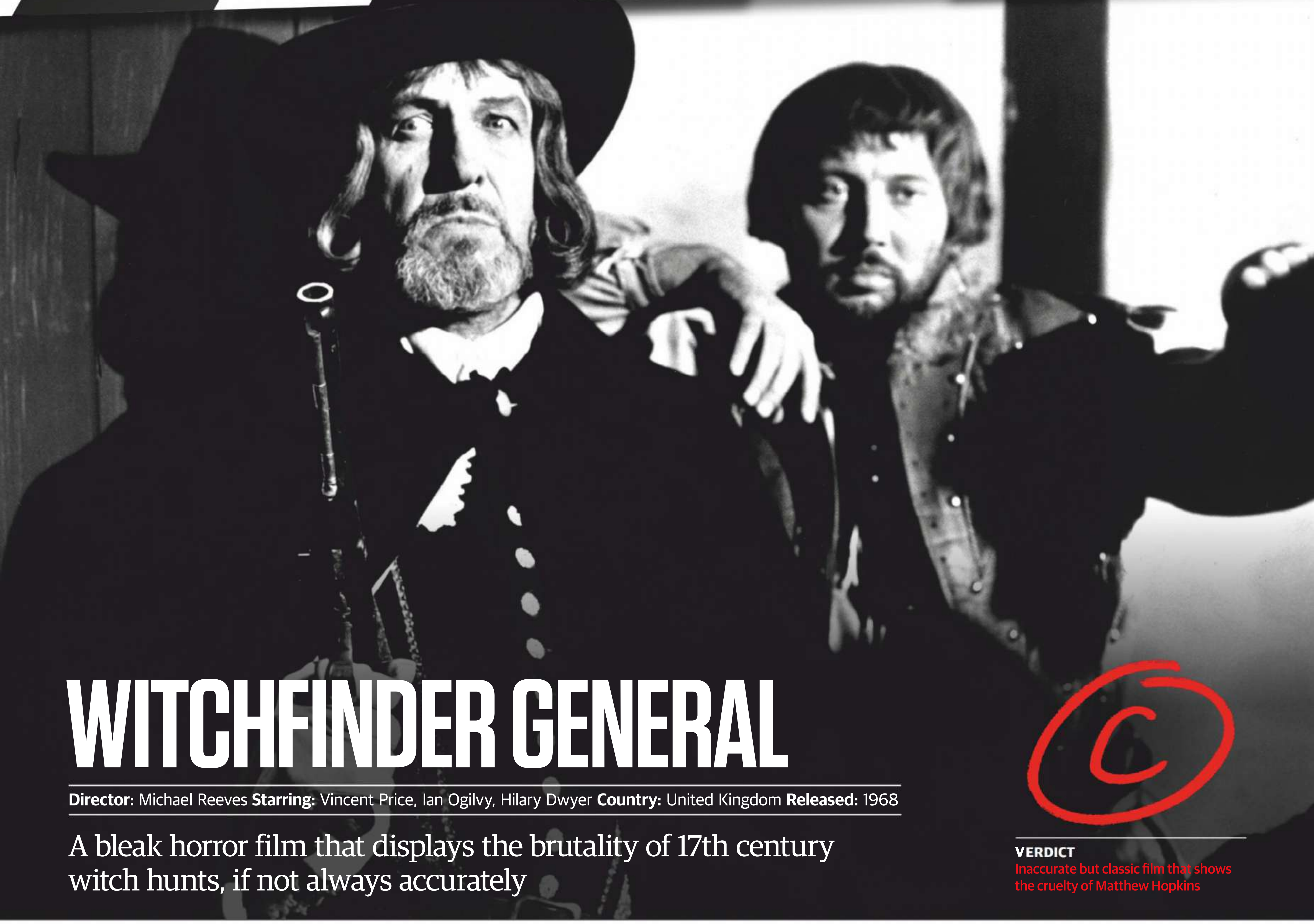
HISTORY VS HOLLYWOOD

Fact versus fiction on the silver screen



WITCHFINDER GENERAL

Director: Michael Reeves **Starring:** Vincent Price, Ian Ogilvy, Hilary Dwyer **Country:** United Kingdom **Released:** 1968

A bleak horror film that displays the brutality of 17th century witch hunts, if not always accurately

C

VERDICT
Inaccurate but classic film that shows the cruelty of Matthew Hopkins

01 The film follows witchfinders Matthew Hopkins (Vincent Price) and John Stearne who enrage Roundhead soldier Richard Marshall (Ian Ogilvy) after executing priest John Lowes. Marshal is fictitious but Hopkins and Stearne did torture and murder a priest named John Lowes.

02 There are several scenes of interrogation using torture, most notably with Lowes. He's pricked repeatedly in an attempt to find 'The Devil's Marks', then subjected to the 'swimming test'. Torture was illegal, but these were all methods used by Hopkins.

03 The backdrop of the civil war is utilised a lot, particularly as Marshall neglects his military duties in his quest for justice. But due to the low budget the Battle of Naseby is only mentioned. Patrick Wymark appears as a decidedly warty Oliver Cromwell in one scene.

04 One scene sees a suspected 'witch' being lowered into a fire. An incident in which a victim was executed through immolation did occur at a similar time, but there's no evidence Hopkins was involved. The film's biggest omission is in the lack of trials for suspects.

05 At the climax, Marshall kills Hopkins with an axe - in the chilling sequence we see how much Hopkins' evil has affected the main characters. The real Hopkins most likely died from consumption. He was also in his twenties, whereas Vincent Price was 56.

Main: © Alamy
Screenshots: 5x © Prism

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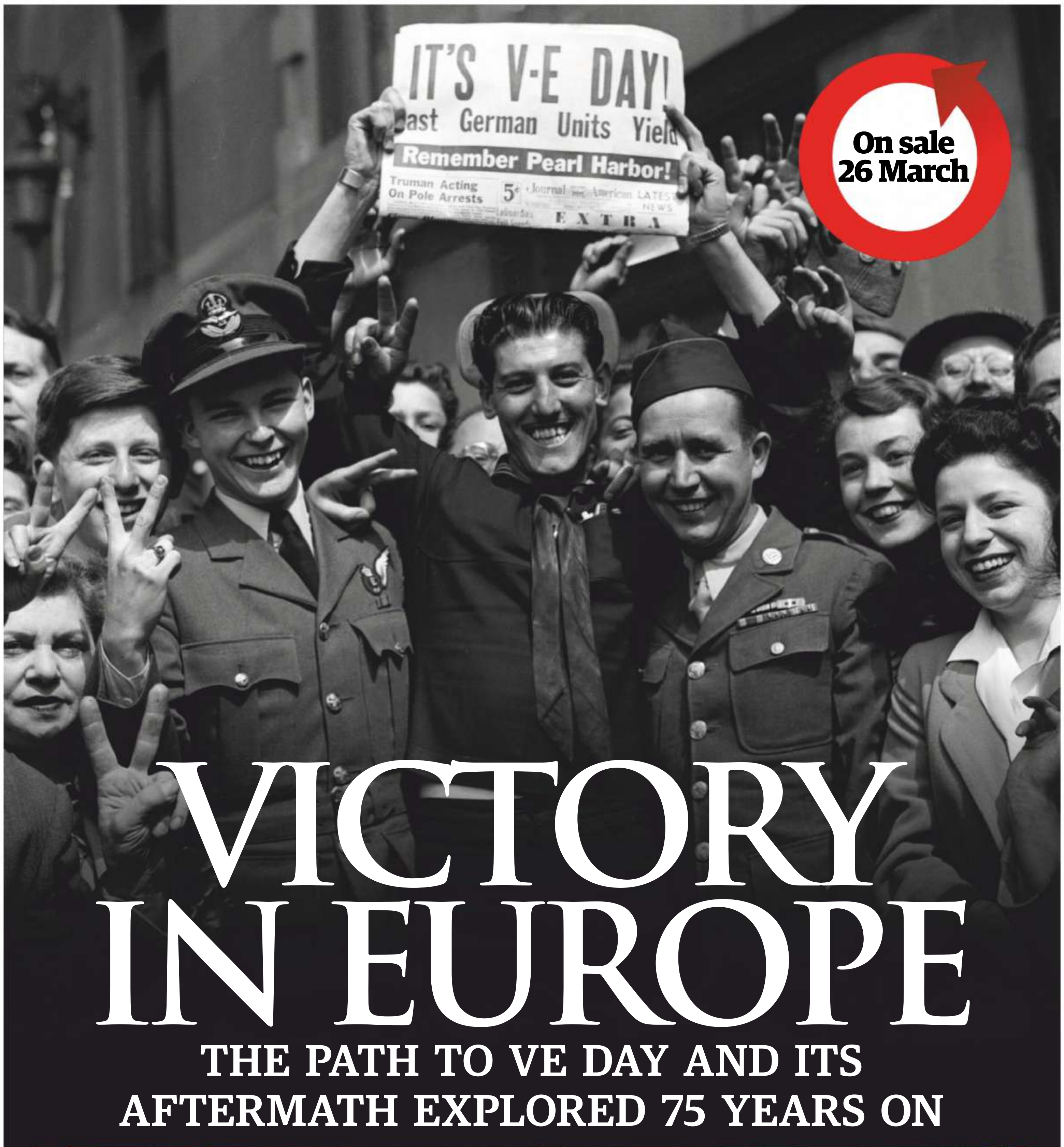

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All about the fascinating Shōgun era

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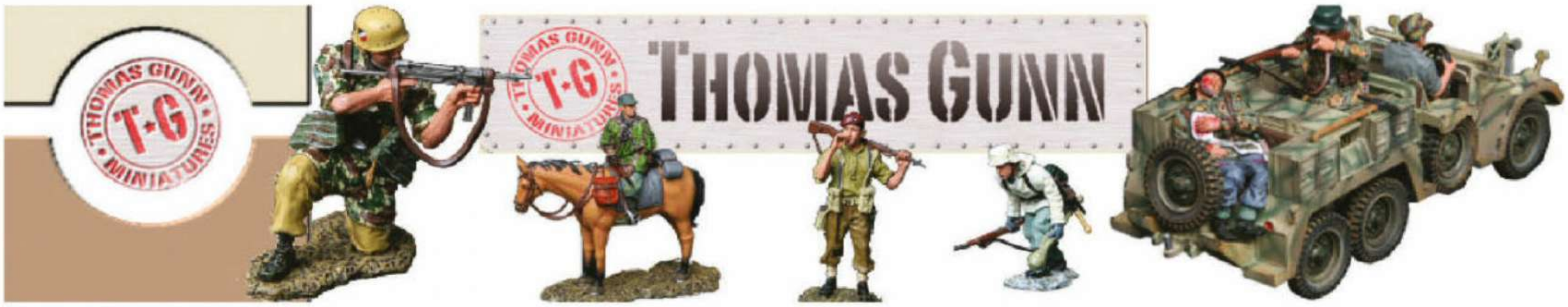
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